

# college art journal

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*Editor:* HENRY R. HOPE, Indiana University, Bloomington, Ind.  
*Advisory Editors:* G. HAYDN HUNTLEY, Northwestern University,  
 OTTO J. BRENDL, Indiana University. *Editor for Book Reviews:*  
 J. CARSON WEBSTER, Northwestern University.

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Page from *Cahier de Georges Bague*, Lithograph, 1947.

General  
Faxon

## CONTEMPORARY ART IN HISTORICAL PERSPECTIVE<sup>1</sup>

*By Lester D. Longman*

**I**F YOU are harboring any doubts on the matter, it may reassure you to know that I will not start with the Egyptians. What you desire, presumably, is to have some light from historical perspective thrown on the artist's current problems; and this may best be given by a brief analysis of our position today as contrasted with certain other periods of history.

In the early 19th century there was a movement in the arts known as Romanticism. It produced not only certain styles of painting and sculpture, but also certain attitudes on the part of artists, critics, and philosophers of art. These attitudes involved a number of conscious theories and unconscious presuppositions, the nature of which may be designated as romantic in a generic sense, not merely in the historical sense. The body of antithetical theories and presuppositions is usually designated as generically classical, i.e. classical in kind, not in historical affiliation or resemblance to the antique.

Using the terms romantic and classical in this generic sense, we may say that ever since Delacroix the leading artists and the most progressive aesthetic theory have been romantic, and furthermore that they have never been more romantic in all history than in the 20th century. Today, therefore, sees us at an extreme point in a basic aesthetic polarity, between the romantic and the classical, and anyone in an extreme position is wise to examine the supports which hold him up.

What is it to be romantic, in the generic sense of the term? The word has innumerable connotations, of course, and I can make cursory reference here to only some of the presuppositions and persuasions of many contemporary artists which illustrate their inveterate romanticism. It is of importance to note, too, that critics and aesthetic theorists share in varying degrees the same convictions which consciously or unconsciously motivate the artists. We are all in this together.

1. We are almost unqualified individualists. We believe that to express ourselves is a self-evident virtue. We resent any limitation or modification of this right even for the most obviously incompetent or meretricious. We

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<sup>1</sup> Paper read at Second Annual Art Conference, Woodstock, N.Y., Aug. 28, 1948.

would define art as expression rather than communication if the choice were between these two. We believe there is virtue in mere utterance. We are all wrapped up in our own private worlds, self-propelled, voluptuously narcissistic.

2. We are inspirationalists. We believe that a painting is produced by the emotional "sensitivity" of the gifted psyche, and that theories are useless as aids to good production. They are subsequent rationalizations of what has unaccountably been accomplished already by a mysterious talent. Some feel one must be born with this talent, and, in them, it will operate like an instinct; even more believe it can't be educated in adults who lack it; and most artists paint only when "inspired." The surrealists claim that one produces art as a chicken lays eggs, without taking thought, but only when they have an egg to deposit. The hallowed product arises by spontaneous generation, so to speak, fully-formed, like Minerva from the head of Zeus. Of course, the period of gestation and nativity must be adroitly teased along by the most careful "articulture," but the process is irrational, a kind of aesthetic intoxication, which reasoning won't help. That is, reasoning won't make art better; though it may change its appearance. Hence, artists have no need of education or knowledge.

3. We are experimentalists. This term is at present one of the most complimentary which could be applied to an artist. Recognizing that the great artists of history have been the men who were original, we strain every sinew of our genes of inspiration in order to be original at all cost. The cost we pay is that all our concerns are gathered around one objective. We worship at the altar of one god; we spurn the gifts of all the other gods. Since we consider art as pure essence exuded by inspiration, originality, which is the primal cause of art and its highest virtue, is the essence of an essence, the most secret function of our deified individuality, with all its unique and exalted flavor.

It is pertinent to observe that this same philosophy holds, no matter what the degree of originality currently being achieved. Originality is still the "substance of things longed for." The result is that we are led to a worship of emotive fragments of experience, to a glorification of the imperfect, to a cultivation of little enthusiasms. We oscillate between intoxicating periods of exuberance, carefully nurtured periods of fermentation, and jags of frustration and deepest melancholy. When our thinking is hopelessly diffuse and we give birth to amorphous little things, we find refuge in rationalizing them to ourselves and others with esoteric patter. This fools us completely if not everybody else. We struggle to be original by cultivating



extremes, for that is the easiest way to be experimental. Hence we become devoted to the incongruous for its own sake. We eulogize ambiguity no matter what the context. Idiosyncrasy is a virtue. To succeed in being fantastic is to succeed indeed.

And we go on and on in the unconscious pursuit of elusive aesthetic orgasms. We easily forget that abstract paintings and the expressionistic records of pure impulses and sensations are of very little merit if not original. These days so much of it isn't. It is becoming monotonously repetitive, so that it may have exhausted its vitality as a movement.

We are in love with the excessive in all things, in conduct as well as in art. We are by preference culturally anarchistic, and seek to be unattached either to convictions or to people. We consider it our right as true artists to be fluctuant in our devotions and irresponsible in social obligations and public statements. Many are deliberately unconventional, consciously bohemian, or even Dionysiac in their behavior as well as in their art, and frequently aggressively subversive, rebellious in the face of authority, devoted followers of a cult of the illicit.

Those who resent the extremes of their colleagues are at least complimented to be called dynamic or venturesome or innovators. The new is all that counts; the latest painting is out-of-date almost before it is quite dry; and the value of the new lies chiefly in the fact that it is corrosive of the old, not in its intrinsic merits.

This description of the romantic philosophy presents it in its most attenuated form as for example with the surrealists. Few artists manifest it in all its forms, but it undoubtedly defines the major axes of our theories of art and our art criticism and caricatures some of our unconscious prejudices. It would be safe to say that the major contributions to the evolution of art since Van Gogh and Gauguin and Toulouse-Lautrec have been made by men whose convictions were of this sort. Indeed it is even a little difficult for us to comprehend the antithesis of this as a motivation of art, or to believe that there were periods when things were otherwise.

What is the antithesis? The average artist today would be inclined to think of it as what he calls "reaction." But what is usually meant by this is not the true antithesis. What is usually called reaction has to do with the politics of fascism and the art of the 19th century academies. It is obvious that this is not the antithesis of romanticism. Some would say that any move in the direction of representational art is reaction. It is so in one sense, but not in another. "Progress may be considered in two ways," as Lewis Mumford

once remarked, "getting closer to a goal or getting farther from a starting point." Exponents of abstraction who are sure of their superiority employ the second meaning. They cannot imagine that the direction of art might alter, so progress becomes an automatic denial of representation and of the past in general.

Nevertheless, much of the progress made in the 20th century required a return to other periods for purposes of rejuvenation, a 'reactionary move, if you like. I refer to such phenomena as the return, by Picasso, Matisse, Rouault and others, to Gothic stained glass, Coptic textiles, Romanesque manuscript illumination, Limoges enamels, Persian art, African Negro sculpture, South Sea Island art, Eskimo masks, etc. The 20th century has been more reactionary than the 19th ever was, if one means by reaction going back to the past for stimulation, for new sources of growth and development. Yet we call these artists progressive.

The antithesis of romanticism is a set of principles which appear in the art of the past, of course, but to be influenced by them would not necessarily be to relinquish progress. On the contrary, if we define progress in the first sense (getting closer to a goal), it would conceivably nourish it. I do not affirm that it will, but only that to do so is not necessarily unprogressive, and that it may occur. Possibly we are now concluding the first or primitive stage of a new historic cycle, of which the next stage will be a developed or florescent style. This would be a case of history repeating its cyclic tendency, so often manifested before.

Let us describe classicism very briefly, keeping in mind the attitude of Greeks, Gothic artists, the Early Renaissance, or the people of Sung China.

1. The theory and practice of art was collectivist. Artists were individuals, but they consulted their private thoughts without being introspective and narcissistic. The attention of the artist was directed toward communication not expression, toward exhortation not utterance, and he would have defined art in these terms. Artists were in general agreement about the criteria of value and often worked together on projects. Other artists could complete work left unfinished by a deceased friend. Collectivism does not imply fascism or communism; it exists on many levels.

2. The theory and practice of art were rational, not inspirational, even though great artists were inspired; whatever that may mean. Hence, the product was qualitatively influenced by reason and was teachable. Creation was methodical and dependable. Artists were connoisseurs of art not addicts of their private aesthetic drug, and theoretically needed to be as broadly educated as possible, whether they actually were or not. They needed to be

open to the influence of knowledge upon the process of creation, not to be open merely to private sensations, impulses, and emotional experiences. They needed reason to compose the claims of private impulses harmoniously within a social context, and to deal intelligently with collective values.

3. The theory and practice of art were traditional, not experimental, although artists experimented. But when they did so it was with a definite purpose or end in view and a clear and controlled method of procedure. It was not a random and feverish search in a hothouse or sensuous rarities. In the main they sought to embody the central rather than the peripheral virtues of personality. They sought continuity not rebellion. Their attention was on the disciplined, the tangible, the commensurate. They tried to express the monumental, the epic, the ceremonious. In their conduct as in their art there was constancy, integrity, order, dependability, and respect. Originality was a recognized virtue, but it was thought to be generated by the fullness of one's preoccupation with something else.

I am not proposing that the second of these patterns is inherently preferable to the first, although I presented it in much more eulogistic terms. On the contrary, history clearly shows us that a great art may be generated by both attitudes. It is worthy of note, however, that the present stage of romanticism is a historical extreme, and it is generally true that extremes of anything do not last long.

According to Hegelian and Marxian dialectic, every thesis gradually generates its antithesis, and history gives much evidence for the truth of this doctrine. So does human psychology. Therefore, the pendulum may soon begin to swing in the opposite direction. Such a change could be slow or may occur abruptly, as with the neo-classicist revolution against the Rococo, or as with the post-impressionist rebellion against Naturalism. You may have many good reasons to doubt it, but then how many Rococo artists were caught by a tidal wave they could not predict and suddenly became the old-hat conservatives of a new generation? And what good is historical perspective to an artist or critic if it can't hold a mirror in front of his unrecognized eccentricities and warn him of what may come to pass?

At this point I am sure some of you are saying to yourselves "yes, but today is different." We simply can't do a monumental art because there is no common ideology. We can't make an art of communication without being cheaply popular. We can't paint epics. We are forced by our times to content ourselves with exotic lyrics, willy nilly. This is Tolstoy's old doctrine that times make men what they are. It is a rationalization used by

critics to account for the multiple activities of individual original men. We believe it because we have a penchant for explaining everything in terms of economic and social mechanisms.

But for a romantic artist to hold such a view today is curiously inconsistent. You would expect him to believe rather that men (especially great men) make the times what they are rather than the reverse, for is he not an individualist and inspirationalist through and through when it comes to art? Ah, but you say: "Possibly a monumental art can be painted today. Perhaps a great art of communication, which is not a vulgarized, popular idiom can be painted, but I don't see how." To be sure you don't see how or you would do it, for it is certain to be regarded as original and you would want to be in on that. It would be considered original because nobody else can see how either. The truly original man is the one who does see how to do what nobody else believes possible.

Now if one has gone so far as to admit that what we call "the times" cannot categorically prevent us from doing monumental rather than lyrical painting, then it seems to me that some of the more ambitious artists could profitably try it without fear of going "academic" or becoming "reactionary" or descending to the "popular." One doesn't have to ask, "where do I start?" All one has to do is to reverse many of his romantic beliefs and try proceeding by means of the opposite motivations.

Since the resources and range of the generically classical are almost unlimited, this suggestion has nothing to do with enjoining artists in matters of style. I speak as I would be thinking if I were a painter today, and as I suspect some painters are beginning to think. Many artists seem so ego-centric at present that they make no effort whatever to communicate, even with their equals. Most of them simply set their sights too low, and either fail to consider or deliberately avoid the real difficulties which they would face if they attempted a synthesis of values, if they sought wisdom, rather than an analysis of personal emotion and an opportunity for self-expression. Their education has ordinarily been too specialized and too brief to acquaint them with the concept of wisdom. And they do not have the self-discipline, nor does their romantic philosophy of art give them the motivation, to make up for deficiencies of liberal education during their professional careers.

*State University of Iowa*

## COMMENTS ON THE WAY BEYOND "ART"

By Samuel Cauman

THE magnitude of our debt to the Greek philosophers has for twenty centuries fascinated writers and scholars, who vie with one another in preparing estimates. Hardly one, however, has computed the debt in its truly crushing proportions. Gigantic steps forward will be taken in our understanding once that burden is lifted from our thinking and we are finally released from our stultifying bondage to Absolute Ideas, Timeless Values and Eternal Truths.

The controlling body of one of the world's great universities, the University of Chicago, seeks, in every sphere except the natural sciences (where it does not dare), to codify the Timeless Values revealed by deified thinkers of the past and to indoctrinate youths in their acceptance as tools with which to handle the world in which we live. One of the world's most influential artists and thinkers orders his art, his thinking and his influence in terms of numerology. Read Le Corbusier's *New World of Space*.

We can be grateful to Pythagoras and Plato for *their* numerology. Greek philosophers, eagerly pursuing knowledge and finding in the world about them order and recurrent patterns, refused to accept the blind will of the gods as explanation for the structure of the universe. It was basic structure they wanted to understand, not the particular characteristics of small sections of the universe; and, to them, geometry and arithmetic described this structure. Numbers were regarded as cosmic forces operating through the entire universe, ordering alike statues, temples, the musical scale and the planets. With their numerology, the Greeks were pushing magic and superstition to the background of their cultural life, bringing reason to the fore. After all, these secular philosophers began the emancipation of organized thought, first the possession of the witch doctor and then of the priest, from authoritarian control. Their idealist philosophy was a decisive step toward correct and scientific analysis—in fact, *the* decisive step. The questioning of everything in a fundamental attempt to explain the world—as opposed to the acceptance of divine revelation—was the beginning of the scientific orientation that now orders our productive thinking.

We are most unlike the extraordinary Greeks when we accept without question either the ideas of Plato and Aristotle or the subsequent absolutes.



In our adherence to these absolutes, in the face of the order and patterns we find in the world, we take a decisive step backward. We bring superstition and magic to the fore; we relegate reason to the background.

We may take encouragement from a recent and welcome contribution to the literature of art. Mr. Alexander Dorner's *The Way Beyond "Art"*<sup>1</sup> ushers us into the presence of the thinking of our own time. This book, despite shortcomings and inconsistencies, comes to grips with the central problems of art historical development, presenting its case with a vigor and energy that were all but overwhelming to this reviewer. I believe that it is an extremely important book.

Many readers will have their troubles with *The Way Beyond "Art."* It is much more abstract than was necessary. The writing is often opaque. Americans, for the most part, are unfamiliar with the Hegelian dialectic, which, as Mr. George Boas observed in *The Art Bulletin* (vol. XXIX No. 4), forms the substructure of Mr. Dorner's thinking, and with the special Hegelian language, which endows familiar words with unwonted meanings. Unfortunate barriers to understanding are thus presented to us at the outset. And, too, the dual objective—(1) systematic exposition of a philosophy of art history, (2) establishment of the philosophical imperatives of the Bauhaus movement—has led to a confusion of approach resulting in judgments which cannot be sustained. The merits of this study, nevertheless, outweigh all the criticism that can be brought to bear against it. The author has met squarely a challenge from which all others have shrunk, and has sent light far along the path to a mature, scientific history of art.

#### THE ANATOMY OF CHANGE

Only by seeing in history an open growth freed from immutability—a view familiar to modern biology, physics and psychology—can we hope to judge adequately the evolution of art and, particularly, the most recent movements in art. To account for change, we must assume a power productive of change. This is our only means of doing justice to the all-important phenomenon of history, i.e. the irreversibility of time.

This quotation (from page 35) is a distillation of the book. It is a typical Post-Hegelian statement in insisting that change has real structure, pattern and direction and that change is neither mechanical nor dead. A temporarily stable thing, situation, institution or style has within it forces for its own dissolution, and also forces for the creation of something new. Each small change—and, behind it, major, basic change—has this temporal structure: it is irreversible.

<sup>1</sup> New York, 1947, Wittenborn.



Twentieth century science—biology, physics and psychology—confirms this view. More, it works out details of the anatomy of change richer in character than any philosophical statement of it. Dorner sees this, and proclaims it with eloquence; but the over-abstract statements in *The Way Beyond "Art"* cannot bring this home. There are better statements in Dorner's reply to Boas in *The Art Bulletin* (vol. XXX No. 2). Readers would do well to study this reply in conjunction with the book. The following four paragraphs, which I quote in full, constitute an illuminating statement about art history:

Art history, on the other hand, has made it its tasks to study the quality of change the positive way. It is exactly the enormous work of ever refined comparative analysis of observable changes that has given to art history increasingly its scientific character and value. And the result of this vast research has been that the observable differences between, say, a Doric temple and a Gothic cathedral are particular differences between "styles" which do not repeat themselves at random anywhere and at any time.

There is almost irony in the fact that the very concept of a cultural and artistic "style" and of a *Zeitgeist*—which seems such a taboo to Mr. Boas—actually represents the first great step toward a positive philosophy of "Time and Multiplicity" in history. It is the "style" that overthrows the totalitarian rule of the eternally "correct" idea of academic form over all possible changes in time. The style concept was born from the disaster caused by the application of timeless absolute truth (= beauty) to changing temporal life. The style is the child of a revolution that put Time and its power to change on the throne beside eternal Form. That merging of the formerly rigidly separated opposed principles was bound to result in something quite new, i.e. in a continuum of opposed energies, form-creating energies and form-changing, "distorting," "expressive" energies (these form-changing energies being internal emotions and external sense experiences). This ceaseless wrestling process resulted in ever novel local realms of "distorted" form, all equally correct and of ultimate value. One is indeed entitled to say that art history, by combining the power to change (Time) and the power to be an unchanging Form (Space), developed a vision of a four-dimensional world long before physics coined this term. The world of "cultural styles" is indeed a world of local spaces replacing the traditional absolute space of the only correct form.

It is quite natural that this new and positive approach to "Time and Multiplicity" changed the very essence of the academic "Time and Multiplicity." "Stylistic" Time is a new and more powerful Time. Its multiplicity has no longer the passive character of the multiplicity of absolute Time; it is the positive enrichment of novelty. Every style, personal or cultural, is unique and so is its Time because it creates a specific and unique diversity. To abandon the unique diversity of Athenian sculpture of the Periclean "age" and to say that it is not distinguishable from that of the fourth century means to relapse into a *less experienced* concept of multiplicity.

The style hypothesis has been a powerful incentive to increase and refine the comparative analysis of observable changes, and that in turn has opened the style concept and has constantly increased its flexibility. Today the "style" has a field character. It has become a floating penetration of symbols of functioning human faculties. These faculties are multiple and disparate, which makes the field rich with tensions and the container of ever new and diverse unique constellations, called personal or group styles.

## THE CLOSURE IMPULSE

Deeply ingrained in our culture is the tendency to *closure*. We may struggle against the impulse, but we isolate, stabilize, systematic and complete situations, things, institutions and styles. Merchants selling grapefruit at nine cents apiece, three for a quarter, make more multiple sales than at ten cents apiece, three for a quarter. The purchaser finds the less economical ten cent transaction a very satisfactory experience, but the nine—*uncomfortable*.

The artistic impulse to set up a pictorial space is closely related to the mathematical impulse which sets up a system, to the moral impulse which sets up standards of conduct and to the social impulse which sets up institutions. Closure is a resistance to change, the counterpart, in the life of men, of the internal resistance which belongs to the structure of change in general. The closure drive puts things into focus. It is real and productive, even though we recognize its products to be temporarily satisfactory rather than eternally.

In mathematics, a closed system is defined as one in which all the questions raised by the system are answered within it. We organize our knowledge, build a system, work within it for a time and find that the system cannot answer even the limited questions that it raises. The impulse to closure which created our little system now ruptures it, forcing us into the open again, toward a new attempt at closure. The Greeks wrestled with the "irrational" square root of 2 and mathematics built our real number system. More recently, mathematicians began to use the "imaginary" square root of minus 1 and built the modern complex spaces which have proved indispensable to the analysis of space-time.

The history of thought is open, and has no end; yet the effort to close, to complete, to systematize is central to its development. To reject this tendency would be to rely on what Dorner so aptly calls an inexperienced concept of multiplicity. It would be self-destructive.

I believe that Dorner is not altogether true to his own ideas in Chapter IV, "The Work of Herbert Bayer," or in the earlier statements which lead up to this discussion of the Bauhaus movement. Here we find a plea to artists to adopt and to the public to accept the Bauhaus imperatives. The artist-designer is to abandon historic isolation and take a position squarely in the center of our social machinery for producing and distributing goods, values and ideas. Visual presentations are to be constructed according to new working procedures and iconographies which are so open, so fluid, that the term "style," in the historic sense, loses meaning when applied to them.

Only by these means, says Dorner, through commercial art and industrial design following the Way Beyond "Art," can art be reintegrated with life. Picasso's "Guernica" is attacked, with all due admission of its magnificence and power, on the moral grounds that it is a closure, a highly personal "artistic-spiritual vision . . . isolated from the processes of actual life."

The new visual language is an exciting development—yes—drawing upon science and upon topical experiences for its symbols and its visual statements. Its dynamism is an echo of our times. It can rupture traditional pictorial space construction, but it will stop at another point of focus. It is no less a closure and no more ultimate than the space frame or the work of individual genius. We cannot afford to insist on the special finality of frame-breaking. The modern trend is, indeed, no longer to "fear the changeability of the world," but to take command, to control change through the tools of science and art. But we cannot delegate control of visual communication to the advertising artists and industrial designers. For a long time, we shall need the artistic-spiritual visions of unique personalities. They are a resource in building a "better remedy for magical troubles than the hypothesis of a three-dimensional reality."

*Boston, Mass.*



Paul Klee, Drawing, *Courtesy of Curt Valentin.*

## LAST LINES OF MONDRIAN

By John Alford

IT IS a very wise man who can yet justly estimate the significance in the development of the new world culture of the strange personality who wrote these papers during the last seven years of his long, consistent, and dedicated life as a revolutionary abstract painter.<sup>1</sup> Every one who will read these lines will be familiar with the character of his work, with its total dependence for effect on an apparent equilibrium on a dead white ground, of horizontal and vertical black lines, which also served to delimit the sparsest arrangement of rectangular areas of unvarying primary red, blue and yellow. (It is an incidental curiosity that Mondrian apparently excluded green from the list of primaries, because he thought in terms of his empirical experience with pigments rather than in terms of the analysis of physical and psychological optical structure.) No one before him who, by his method of exhibition, seemed to claim relationship with the purposes of painting, had ever been so patently unconcerned with the sensory actuality of given experience, or apparently unconcerned to express a response of emotion or feeling even to the most attenuated ideas about its significance. Within the rigid limits he adopted, the fineness of his sense of surface design, of harmonious proportion and spacing, was evident enough. In the late twenties and the thirties the influence of his procedure on typography and "lay-out" became increasingly apparent. Its possible relation to architectural design could be conceded and, through the mediation of Doesburg, *de Stijl* and the Bauhaus, became an historical fact. Was he, then, a mere theorist of formal proportion, an industrial designer *manqué* by reason of an inability or an unwillingness to accept the technical limitations of an instrument job? A "painter" without the imaginative fire to paint; a "designer" too phlegmatic or too timorous to undertake the responsibilities of material use? Those who remembered the passages in Plato's *Timaeus* and *Philebus*, about the geometric basis of the cosmos and the geometric nature of absolute beauty, could sense in Mondrian's painting a relation with a cosmology and an aesthetic to which the analogy of modern mathematical physics lent fresh interest. But Plato was a whole man, an artist-philosopher concerned with

<sup>1</sup> Piet Mondrian, *Plastic Art and Pure Plastic Art* [*Documents of Modern Art*], 63 p., 26 ill. (2 in color). New York, 1945, Wittenborn. \$2.25, paper.

all aspects of experience; with the relations of man to man, and with types of men and types of activities. Moreover, his range of sympathy issued naturally in a galaxy of portraits of situations and of individuals, each with his partial but many-sided *persona*. Was Mondrian, by this measure, only a little man with one big idea?

In his work and his writings there is a good deal to give color to all these suggestions, but I do not think they quite exhaust his case, and if his stature was limited, his sincerity and modesty invite no "calling down." Though there is no reference in his essays to the source of his intellectual ideas, there can be no doubt that by some means or other he had absorbed a Platonic metaphysic. Though his writings were occasional and do not constitute the sequential development of a theory, in their frequently tedious repetitiousness there is time and again a statement of the "permanence" and "reality of abstract conceptual geometry, in contrast with the inconstancy of the world of appearances. Moreover, reality only appears to us tragical because of the disequilibrium and confusion of its appearances. It is our subjective vision and determined position which makes us suffer. Although tragical manifestations and feelings exist only in time, for us human beings, time is reality. Our subjective vision and experience make it impossible to be happy. But we can escape the tragical oppression through a clear vision of true reality, which exists, but which is veiled. If we cannot free *ourselves*, we can free our vision." (p. 15) As well as of Plato, we seem to hear a distorted echo of Cézanne, though, on Mondrian's first advent to Paris in 1910, it was Analytical Cubism, then in full flower, that fired his mind.

Mondrian's painting, then, was in part a monastic exercise in emotional escape. The refuge, however, appears as no ineffable Impersonal Person of religious mysticism, but simply as a world of inter-related dimensions and equilibrated tensions which even an embodiment in sensuous pigment distorts. A mathematical physicist's paradise seems to be substituted for a fallen humanist's heaven.

But there is another side to the story. Mondrian, like Seurat, appears to have been of a temperament that feared nothing from mechanization. "Science and technics are abolishing the oppression of time" (p. 15). "In general, all particularities of the past are as oppressive as darkness. The past has a *tyrannic* influence which is difficult to escape. The worst is that there is always something of the past *within us*. We have memories, dreams—we hear the old carillons; enter the old museums and churches; we see old buildings everywhere. Fortunately, we can also enjoy modern construction, marvels of science, technique of all kinds, as well as modern art. We can



enjoy real jazz and its dance; we see the electric lights of luxury and utility; the window displays. Even the thought of all this is gratifying. Then we feel the great difference between modern times and the past." "It must become clear that everything should be the true expression of modern times." (p. 41). But is it not rather the oppression of *want* than the oppression of *time* that science and technology are abolishing? Mondrian clearly had walked down Broadway. One wonders how much time he ever spent in a modern production plant.

If the prospect of the new mechanized society causes misgivings to weaker spirits like Lewis Mumford and Herbert Read, Mondrian at least was undismayed. And relating, with some historic justification, the development of his own art to that of modern architecture, he could think of his painting as a culmination toward which the whole history of art had moved (pp. 35, 40). This in no way qualified his modesty, since his art was, in his own view, as impersonal as science. His painting was as objective to "reality" as is mathematics or logic, and as absolute and universal in its normative function. Only one thing more remained to be done: Life must be as calm, as equilibrated, as "free" as "pure plastic art." "In the future, the realization of pure plastic expression in palpable reality will replace the work of art." "'Art' is only a 'substitute' as long as the beauty of life is deficient. It will disappear in proportion as life gains in equilibrium. Today art is still of the greatest importance because it demonstrates plastically in a direct way, liberated of individual conceptions, the laws of equilibrium" (p. 32). But let there be no mistake about what kind of art is referred to. It is "pure plastic art," the "impersonal" art of Piet Mondrian.

There is a kind of saintly lunacy about such a claim. More equilibrium, more calm, yes, by all means. And let the design of book-pages, buildings, cities, reflect and engender such equilibrium and calm. But will (or shall) the pattern of our days and of our minds be frozen to the sterile "timelessness" of six black lines, a yellow rectangle and a blue rectangle, on a white square?

I leave this question with the mental picture of an old man dancing solemnly in his studio, to canned jazz, alone.

*Rhode Island School of Design  
Providence, R.I.*



# HISTORY OF ART AND THE GENERAL HISTORY COURSE

*By Thomas C. Mendenhall and Summer McK. Crosby*

IN RECENT years the task of the instructor in the introductory college course in history has been made almost insurmountable by the vast extension of his subject matter. He must at least expose his students to a variety of related fields—literary, scientific, or artistic, for instance—whose histories are in one sense too separate to receive full treatment and yet whose existence at least should be known to every educated man.

Among others the history of art has come to occupy this position in the introductory course in western or European civilization. As the course has progressively expanded to include the totality of western culture, the instructor has rightly felt obliged at least to mention the mysteries of the Gothic cathedral or the glories of Renaissance painting. The usual means employed has been the illustrated lecture, often by a guest expert. Skillful and professional though they usually are, such performances too often leave the student amused but unmoved and unaware of the relationship of the arts to the rest of history or of the existence of powerful, determining traditions within these arts. Admittedly the proportions of such an introductory course will rarely allow more than a couple of lectures on the fine arts, but that is all the more reason why the survey-lecture is inadequate. Anything resembling a complete survey will degenerate into a dreary catalogue; episodic treatment of a few high points does grave injustice to the continuity that is art history; and the formal lecture is likely to prove a most unsatisfactory method of making the beginner learn to see such things for himself.

Impressed with the inadequacy of these existing solutions to the difficulty, the authors of this article have been experimenting at Yale over the last three years with visual materials in another form. The success of the experiment, and, particularly, the generosity of the Carnegie Foundation for the Advancement of Teaching, which has now made these materials available to the general public for a nominal sum, has emboldened us to set forth the project in some detail.

In this visual approach to history two sets of materials have been prepared: one on *Carcassonne and Chartres*, the other on *Versailles and the Grand Style*. Each set consists of seventeen sheets (24" x 32") of selected and arranged photographs, including plans, maps, drawings, etc. The sheets

are numbered consecutively within each set and, if mounted on some stiff material in order to preserve them, one set hung in a gallery or classroom will suffice for a large number of students to study. Although each sheet, averaging four or five photographs per sheet, has been designed to accent the subject matter and to clarify the accompanying questions, the photographs could be cut out, mounted separately, and the exhibit rearranged with additional material from an institution's collections according to individual needs. Beside the identifying captions, the sheets have certain questions for study printed on them, which are intended to help the student to interpret these perhaps unfamiliar visual materials. Each set is designed to occupy two classroom periods of work at the college level. The student works at them as he would a text, and the sheets either in their original form or in selected slides, are then brought into the classroom to be the basis for discussion.

Though the student does the larger part of his studying for the week in these materials there are a few pages of printed texts to accompany this visual matter. These texts are to be found in *Ideas and Institutions in European History, 800-1715*, the first volume of select problems which we published with Henry Holt and Company in June 1948. This volume, together with the others in the same series, represent an attempt to use arranged and selected original historical documents and critical interpretations to make the student learn his history at first hand; the two visual problems are in one sense simply the extension of this device into a field where it is unusually applicable. The texts are available separately in mimeograph form on application to the publishers.

These sheets have been carefully designed as study materials for the beginning students. No attempt has been made, however, to duplicate such series as the *Life* card exhibits on the evolution of Western Culture. The Carnegie-Yale sheets are not a "teaching exhibit" in the more conventional manner. No descriptive or explanatory texts are printed on the sheets beyond simple identification titles for each photograph, sufficient to locate in time and space what the student is looking at. In place of such explanations there are questions on each sheet, reprinted in the text-book as well, which can either be answered by reasonable observation of the photographs or by reference to the texts printed in the book. The whole arrangement, including the questions, is calculated to make the student begin the process of seeing for himself. They accent certain formal as well as technical problems and lead him to identify the essential parts, say, of a cathedral or characteristics of a painting. The questions are also designed to stimulate discussion in the classroom.

In the first set, *Carcassonne and Chartres*, the first Part (each set is divided into two Parts corresponding to two recitation periods) employs views of the city and fortress of Carcassonne for the study of the medieval city and fortress. On the second sheet the town is studied from the point of view of site and location, a matter of real importance in medieval strategic and economic geography. Then follow two sheets on town planning, medieval and modern. The fifth sheet pauses to study the functional nature of the medieval urban dwelling. The remainder of the sheets in the first Part concern the castle and siege warfare; the main developments in castle design in so far as they involve the treatment of the basic strongpoint or dungeon, the elements in fortification, and the weapons of the siege craft. In teaching, reference here is made to the textual account of the siege of Carcassonne in 1240.

The second Part is devoted entirely to the medieval church. It begins with the church at Carcassonne (itself an interesting contrast between Romanesque and Gothic). Then follow two sheets on Romanesque architecture and two sheets on Gothic architecture. Through the arrangement of the pictures and the questions the student is encouraged to discover for himself the distinguishing characteristics of these two approaches to a common problem—the construction of a well-lighted, fire-proof church. The next sheets on Romanesque and Gothic sculpture are intended to show not only the relationship of sculpture to architecture but also the role of materials and purpose in determining the product. The last sheet makes use of colored reproductions as well as black and white pictures to show the purpose and effect of stained glass. The printed text includes passages, in translation, from Emile Mâle's analysis of Vincent of Beauvais' *Speculum Majus*.

In the second set, the *Palace of Versailles*, Part I begins with the location of the palace, its relationship to the gardens and the town; the Louvre in Paris is used here as a comparison. The third sheet concerns the architectural evolution of the palace and its component parts. Here the student can distinguish a certain architectural inheritance as well as the changing response to functional needs. This last element—the specific demands of monarchy—are seen in the sheets portraying the interior arrangements and also in the sheet on the royal chapel, as distinct from other baroque interiors. The remaining sheets in Part I are devoted to the Grand Trianon and the gardens which have an aesthetic as well as an historical interest, for they can usefully serve to introduce the student to certain philosophical imponderables concerning the natural and the beautiful. The text book contains passages from St. Simon providing contemporary observations about the building of the palace.

Part II begins with two sheets on the place of Versailles in the history of palace building. Again questions of tradition and function come into play. Most of the rest of the Problem is occupied with an examination of Poussin's painting in the light of the comments of the contemporary critic, André Felibien. The questions on the sheets are keyed to Felibien's dialogue by means of numbers; after these are answered, the student will find other, more general questions in the printed or mimeographed materials. This device is designed to make the student think out and see for himself some of the philosophic assumptions and technical inheritances which underlie the formulation of an artistic tradition—in this case the Grand Style—as premised on the work of Poussin. The last sheets show the work of Le Brun and the flowering of the Grand Style.

To the historian who is sincerely interested in broadening his students' understanding of, as well as their acquaintance with, history these Problems in visual materials have a very real value. They make the best possible use of the limited time available in that the student is made to use his eyes and see for himself. He can begin to realize that the arts, while partly a function of the rest of history, have an aesthetic continuum or development of their own, whose techniques, traditions, and values merit separate study. Thus, though his sojourn with them has of necessity been brief, he should have gained a real understanding of the kind of questions art historians ask of their materials and something of the way they seek out the answers. Finally, a practical note, these visual materials are of sufficiently elementary nature so that the general historian can venture to teach them, if necessary, armed perhaps with a bibliography or a briefing session by his brethren in the history of art. The direct, cross-department cooperation implied is of mutual benefit. The historian of art may attract students to his collections, even to his courses, who might otherwise remain blissfully unaware of the visual approach to history or the intrinsic qualities inherent in the arts.

*Yale University*

*Department of History*

*Department of History of Art*

## BASIC CONCEPTS FOR TEACHING ART

*By Balcomb Greene*

THE controversy over art education arises from a broader controversy. Art specialists do not agree as to what art is. Unpleasant to admit, the fact of disagreement is stable. Opinions on the nature of aesthetic experience and creative activity are just as controversial. Then again, in slanting one's teaching toward the ambitions of students, the problem goes deeper. When we consider the whole student, the flesh-and-blood individual, the task may seem beyond us.

We recognize distinct programs for the teacher. He may direct his instruction to that would-be professional, the "fine arts" major. But included among professionals are the industrial designer, the costume designer, the illustrator and art teacher. Aside from the professionals, we propose a value from studio experience for the general liberal arts student and for the art history specialist. The variety of student ambitions does not however offer calibrated divergences from any particular aim, such as may positively organize teaching principle. One cannot say that the trait of imagination is to be most encouraged in the easel painter, less in the fashion designer, and least in the pre-med taking a studio course. We may argue that the would-be fine artist least needs such encouragement, and that the pre-med most requires it. In the matter of technical preoccupation and "finish," recommendations would seem to be just as meaningless. Technical preoccupation for the pre-med may plant the belief that technique is difficult, therefore that it is miraculous, and the chief excellence by which to gauge quality in the work of others. Yet a slighting of the technical may convince him that art is easy, and to be prized in relation to the effortless appearance.

Devices for studio courses have increased in the last fifty years, deduced from procedures at the Bauhaus, of the Cubists, of the architectonic-minded neoplasticists and the psychology-minded surrealists. Along with the new means, the old "rigged" courses of working from nature survive—with the curiously distinct teacher-cautions like "plan your picture from the center outwards," or "build up your structure from the base and the borders into the center," or "cover your surface in fragments, but all at once."

While a new device offers a certain freshness to a course, it may also militate against the whole education. The texture exercises—standardized by now



as arrangements of "found" materials through the scales of hardness to softness, roughness to smoothness—can produce the surface virtuoso. The structural-approach teacher, with his rectangular mats and his accent on pleasing appearance as a quality to be recognized which justifies the structure, may be planting a belief in emotion as an added excellence. Structure must often be justified by kinds of emotion that cannot be termed "pleasing."

It might be expected that devices improvised at the Bauhaus and in unorthodox Paris studios, will by their nature bear weight in the right direction—that is, that a kinship exists between direction and the established means for making it articulate. Yet to believe too much in this kinship, since we can only observe it retrospectively, is to develop a new academicism. History will illustrate. The methods of David may give us Gerôme, or, what is possibly worse, the more elaborate Davids. What, in that case, is to be expected from Hans Arp's *collage* method? The "pasted together" look?

Development of the individual's expression depends upon a planned or natural order to his "exercises," upon someone's selectivity among them, and an involvement at the proper stage of his whole understanding. Programs of teaching demand more safeguards than an individual's self-directed learning process—also perhaps different routines—for it is an imposed procedure. For instance: the organized texture-finding display to which the teacher fixes an academic grade, entails a personal experience far removed from the historically significant one of Kurt Schwitters.<sup>1</sup> For this reason the concepts and principles relative to learning under instruction must be clearer. They will also have to be more numerous, predicated upon the fact that *all* experience which the student goes through teaches him, and upon the even more dismaying fact that much classroom exercise does not, in the manner calculated, attain the status of experience.

*The concepts governing art education should not be borrowed. Largely they have been. They have been borrowed from the general educator—the man who has characterized himself as exponent of liberal education.*

The main concept governing liberal education seems to be that the student should be developed as a complete human. As steps in this growth he must master the *objective viewpoint* at an early age; he must advance his capabilities more than his particular skills or bodies of information—in a word, he will attain *flexibility*; he must increase in capacity to *work independently*, that is, less and less with specific instruction; he should, en route, be increasingly a *socialized* individual, tolerant of others and understanding of the unfamiliar in human action. We have established four principles

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<sup>1</sup> The *Merz-Konstruktion* of Schwitters is a statement of despair and of cynicism.



which usually obtain in liberal education. In *art* education, are these principles applicable?

In one respect the teacher's thinking may be simplified. It does not matter whether his instruction is directed towards a would-be easel painter, or towards a law student having his holiday in the studio. The experience desired, the human relationship to the object, is in each case artistic creation. It is merely that expectations differ.<sup>2</sup> The experience of creativity may be incomplete for the student, and largely annoying or totally unsatisfactory to others. But it should not be calculated by the teacher as a lopsided and distorting experience. One may say, for instance, that Robert Jacob's "A Structural Approach to Art Appreciation,"<sup>3</sup> steers away from the principle of "learning by doing" and instead adheres to the belief (structure divorced from emotion) that one learns by undoing. Such classroom analysis is by itself destructive.

#### 1. THE PRINCIPLE OF THE OBJECTIVE VIEWPOINT

The principle of the *objective viewpoint* may not originate in scientific thinking, but it found its most astonishing advocates in the latter part of the 19th century. Science had been welcomed as the New Messiah, but was presently seen, as collaborator in such phenomena as the current armament race, to have evil associates. The scientific, supposedly objective, coloration to thought slowly was adopted in pedagogical circles where, if death by cannon were less likely, a more socialized attitude could be inferred behind the inexpressive countenance. The low order of emotions induced by Victorianism may reasonably have suggested that feeling *was* permanently out of order. Perhaps this is still true. One who has read Dr. Alan Gregg's preface to the recent Kinsey report, may be impressed by his arraignment of the social attitudes relevant to sex: "the current confusion of ignorance and sophistication, denial and indulgence, suppression and stimulation, punishment and exploitation, secrecy and display. . . ."<sup>4</sup> The maze of emotions indicated in this social scene must require volumes for its disentanglement. Easily we might argue it is less painfully emotional to spend one's hours with Kinsey, Wilhelm Reich,<sup>5</sup> with Sartre also, than seated in a movie next to the woman of one's choice.

Understandably then, in America at least, education had capitulated by the 1920's to rationalism, and commencement day speakers cried out to

<sup>2</sup> See note 7.

<sup>3</sup> C. A. J., VII, 2.

<sup>4</sup> Kinsey, Pomeroy and Martin, *Sexual Behavior in the Human Male*, Philadelphia, Saunders, 1948, p. v.

<sup>5</sup> *The Sexual Revolution*, New York, Orgone Institute Press, 1945.

youth the farewell slogan, "Think for yourselves."

The extension of the analytical attitude into the formal art schools was an inevitable process—partly because art education in this country always has been a mere extension. Partly also because of Bouguereau.

In the academies of the late 19th century a kind of emotionalism was fostered which had very little to do with feeling. Yet it had been fostered and was defended, adamantly. Thus Bouguereau in 1885 protested the introduction of the study of history and of theory into the Ecole des Beaux-Arts, solicitous of youth in whose "impressionable years . . . it is the eye and the hand that should be exercised."<sup>6</sup>

Again, as in the case of general education, it was better perhaps to think *anything*, than to let William Bouguereau guide one's hand.

But the substitution of *objective thinking* for the eye-and-hand idea was made, curiously enough, in the Bouguereau pattern. As the hand of youth might with maturity submit to the control of the trustworthy mind, so in our rationalistic epoch, the analytical mind when school days are over may submit to the joys of educated feeling. This is the situation today at its worst.

A feeling for art is necessarily subjective—intricately bound up with early patterns of reaction. A curriculum which discourages feeling even by ignoring it, alters but does not destroy the reaction which we call taste. For the teacher to neglect feeling may be to induce bad taste. Therefore among principles he has no alternative. The creative impulse with its element of strange and indescribable emotion, must be encouraged from the very start of the curriculum of study, and not be trusted upon as a resultant of learning processes which are technical and analytical.<sup>7</sup> It is not the purpose of this article to specify the means to this end—whether the student should be made to look at great works that can inspire him, or encouraged to commit those excesses of feeling which are personal in his work and uncontrollable by the instructor. At any event the principle of the *objective viewpoint* must be radically modified by the principle of the *creative attitude*.

## II. THE PRINCIPLE OF FLEXIBILITY

A second principle of liberal education, which has been expanded notably in the professional school, is that of *flexibility*. The idea was inherent

<sup>6</sup> Marius Vachon, *W. Bouguereau*, Paris, 1900, p. 109.

<sup>7</sup> In view of the intricacy of the art education problem, one might welcome the creative experience as the only constant factor, thus the indispensable one, around which to organize instruction.

in the rationalism of the twenties. The principle, elaborated by Lewis Mumford as the second stage in educational concepts, seems to have been that the individual, freed from allegiance to old patterns of thought, was now entrusted to adapt himself, which meant to conform to "some immanent process—outside human choice, human desire, human will."<sup>8</sup> Youth by this concept was agreed to be pliable, but the Sea of Life had currents fixed by stars.

The idea of student flexibility in some ways seems excellent. Education is conceived as a process of helping students to think out problems which confront them in later life. In the technical schools, as the engineering college, where a knowledge of current techniques and materials seems advisable, the principle is increasingly popular. It is urged that the least variable of the elements (the rationale and the method of attack) should be stressed. The adaptability of the student to actual problems is seen to be his flexibility at handling and improvising techniques and materials into reasonable solutions.

When the educator considers the arts, a similar flexibility may seem desirable—but it may have different moorings. The levels of artistic effort and appreciation are distinct, as Guerard has so ably shown.<sup>9</sup> The range is through entertainment, to the practical and the applied arts, but finally to the art whose urge is to go "beyond sense experience and reasoning."<sup>10</sup> Yet there are qualitative differences upon each level. Within the fine arts, for example, one may distinguish between the original and the derivative—and upon this distinction wager qualitative estimates, in favor of the original, a procedure which would not make sense, say, to the engineer. The second man who makes a telephone is apt to do better than the first. But a painter who tried to incorporate all the excellencies of Van Gogh, surely could not equal him.

The educator must realize that the artist does not, in the common sense of the term, face problems. He does not execute the concepts of others, nor even an *a priori* idea which is his own. As Sartre has said of Picasso, "When we speak of a canvas of Picasso, we never say that it is arbitrary; we understand quite well that he was making what he is at the very time he was painting, that the ensemble of his work is embodied in his life." We can only say, "there are values which appear subsequently in the coherence

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<sup>8</sup> Lewis Mumford, *Values for Survival*, New York, Harcourt, Brace, 1946, p. 139.

<sup>9</sup> Albert Guerard, *Art For Art's Sake*, Boston, Lathrop, 1936, p. 313.

<sup>10</sup> Lionello Venturi, *Painting and Painters*, New York, Scribners, 1945, p. 198.

of the painting, in the correspondence between what the artist intended and the result."<sup>11</sup>

The act of creation may permit two orders of flexibility which are as night is to day. There is a flexibility which is of the nature of the man's life, a growing if we wish to call it that, an aperture in which the *will* appears. On the level of *will* there are "no physiological or hereditary sanctions,"<sup>12</sup> and its particular character can be seen only in the artistic product, in the result. Such a flexibility must be necessary to all creation, and to all human activity, and we will not dispense with it.

There is an appearance of flexibility in the act by which—to use common terms—the individual may subordinate his will to the will of others. But the term means nothing else than when we say, "the artist is aware that his will is like that of others." Our "appearance of flexibility" only tells us that such an individual is not especially unique. We can say, "flexibility in an artist appears in an inverse proportion to his ability to be uniquely articulate."

The originator then will not appear flexible, but the adapter must. This is not to say that the apparent flexibility of the more practical and of the applied lacks social usage. The social usage may even be a prime moving factor of art—if such terms in our present context have *any* meaning. But the derivative man's vigor is dependent for maintenance upon the more strictly creative effort, even if that creativity is in others. It is Benny Goodman by a long chain of reactions dependent upon Bach, or Thomas Benton's men of rubber fathered by Leger's men of steel.

The principle of the student's *flexibility* must, in the art teacher's thinking, be radically modified by a realization that the appearance of flexibility suggests a low order of creative ability. It is the new principle that students only *apparently* differ in amounts of flexibility. This is not to argue that student performance does not get into ruts, in which instances we feel the student inarticulate. We must point out however that the student got into someone else's rut. If his own, the student would have been "in the groove."

### III. THE PRINCIPLE OF INCREASING INDEPENDENCE

A third principle of liberal education, which is directly reflected in most curricula, is that of *increasing independence*. Through the school years,

<sup>11</sup> Jean Paul Sartre, *Existentialism*, New York, Philosophical Library, p. 50.

<sup>12</sup> *Ibid.*, p. 34.

definition of problems may become more elaborate, but instruction relative to solution becomes less specific.<sup>13</sup> The student is placed more and more "on his own," is given more responsibility, assumed to be more self-reliant.

In non-artistic professional and in liberal education the instructor defends the principle variously. In what we used to consider the more optimistic way of thinking, the senior student would be given a new independence in preparation for life's experience in which he was to be extravagantly free. More often now we doubt how "free" life really is for the young professional. We observe, say of the designer, that he may for his first professional years be the merest tool of an assistant. Accordingly we argue, without altering the curriculum, that the senior year is an opportunity for giving the student his last full measure of freedom, and of the corresponding idealism. Our new "pessimism" may make us more susceptible to the illusion of flexibility—may return us, unless we are careful, to the concept which Mumford has identified as that of the fixed universe.

Since in any human activity *independence* possesses meaning only relative to the individual's self-reliance and his willingness to accept responsibility, one must, to evaluate the principle, relate it to these factors. This may partially be done, for art education, by a reference to the two principles established contrary to those of *objective thinking* and of *flexibility*.

(a) Relative to our first principle of the *creative attitude*: Insofar as art activity is creative experience, certain deductions can be attempted which will lead us to a principle relative to independence.

First of all, sustained creative activity, or a sense of its repeated occurrence, constitutes self-reliance. In the course of time, if one feels the experience may reoccur, one learns to count upon it. In art activity this may be the essential self-reliance. Secondly such a reliance, being cumulative, should enable the individual to more and more withstand exterior specifications. We have used the word "withstand" because specification from without is antithetical to the expressive impulse.<sup>14</sup> We do not argue that in the routine of studio problems, set specifications do not produce great positive results; nor can one argue that the maximum of results follows from a conjunction of extreme self-reliance and extremely detailed specification.

<sup>13</sup> In this article I use the terms *definition* and *specification* as indicating, within instruction, the teacher's statement of a problem for the student, distinguished from his instruction as to how it may be solved.

<sup>14</sup> By *antithetical* I mean it is one of the conditions under which expression occurs, but that it can never be authoritarian—that is, must be accepted or rejected by the sensibility of the creator.



(b) Relative to our second principle, of *apparent flexibility*: The derivative artist, whose apparent flexibility suggests only a moderately creative attitude, cannot dispense with specification, yet finds it dangerous. His being derivative *is* a kind of constant utilization of instruction—the particular elements of which will destroy him if he lacks the creative self-reliance to withstand them.

The original artist, more apt to rebel against instruction, can also more easily withstand it. To be able to withstand instruction—i.e. operate within the framework of the specifications, rather than in direct response to them—is tantamount to being stimulated. This may be the net result, even if the artist shows attitudes of reluctance, scorn for all the instruction, and says that he is being coerced. His sense of being forced is, in fact, prompted by a realization of the discrepancy which is his good fortune.

The creative sense being cumulative, we may say in the case of the apparently inflexible student, that the external discipline of teachers and courses might be increased from his first until his last year, with safety and with profit. The new concept of responsibility in the Existentialism of Sartre has perhaps some implications for our problem. If one could establish this kind of ability to accept responsibility as a trait of the creative individual, might we not have another evidence of such an individual's ability to sustain specifications?

The derivative artist who, because of his apparent flexibility, shows signs of being a good adapter, a practical artist, a channeled designer perhaps, would seem harder to gauge in his reaction to increasing specifications. Fortunately, he is not a pure specimen. He to some extent *is* creative; for instance, he will seem to be somewhat inflexible in preference for a style. We can suggest that, since he will be less damaged by increasing specification if his creativity is substantial, increasing specifications may make or break him. Applied to his group, the process may work in favor of the more talented.

The analysis has proceeded far enough to suggest that the principle of *increasing independence* has no meaning in the art school program. We are tempted even to say that it might be supplanted, in the matter of specifications, by the principle of the curriculum as increasingly an irritant.

A schedule might be worked out in which the freshman is handled, let us say, delicately: with little positive instruction; by a strict "drawing out" of the student, scrupulously following the questioning method; certainly without grading (that is, in his art courses); without handing him rules or allowing oneself as instructor to work on the student's object; and by em-



playing the unauthoritarian and contradictory judgements of his fellow students, rather than one's own.

It may be objected that we return the student to the methods of primary school, and to this we respond that it is the place he may belong after the disastrous and false "sophistication" which we observed at adolescence. But it is an issue then of timing. The principle we have established is that, to the end of school from the beginning of the learning process, the amount of specifications may be increased. The principle of increasing independence, current in liberal arts thinking, might well in the art school be supplanted by the principle of *increasing definiteness of instruction*.

#### IV. THE PRINCIPLE OF SOCIALIZATION

The fourth principle of liberal education is *socialization* of the individual's thinking and feeling, a process which is calculated to be cumulative in response to the greater powers for good or evil of the student. It is suggested that leaders be more socialized than followers, talent more than mediocrity—atomic scientists more socialized than laboratory assistants. We may also believe, following the convictions of Tolstoy, that modern technology contributes its power principally to the exploiters. In our technical schools, as the engineering college, tendency grows to increase the ratio of courses in the humanities, hoping the student will perceive factors which determine the application of technical proficiency. The socialized way of thought is desired as a check upon the astonishing powers for destructiveness inherent in flexibility.

The probability of creative activity being socially destructive is doubtful, the Hearst press and Robsjohn-Gibblings<sup>15</sup> notwithstanding. Since creative activity is not subsidized in our society, it is also not expensive to the taxpayers beyond their own affirmations that it is articulate. At another time we might with pleasure analyze the yellow journalist and the pleasure-principled decorator, seeking to find if modern art is not perhaps a little too articulate for them. To do this now would require particularization relative to the artist's expression which is beyond the scope of this article.

Granting that the artist, aside from his professional activity, be a citizen who votes at elections and bears political weight, we must be concerned with the part of his social attitudes and conduct which affects his creative activity. We are involved at once in considerations of "climate."

<sup>15</sup> T. H. Robsjohn-Gibblings, *Mona Lisa's Mustache: A Dissection of Modern Art*, New York, Knopf, 1947.

The academic climate, if we may assume at the start a radical comparison, surely is not the setting we used to refer to as "bohemia." If we have referred romantically to "bohemia," believing life there to have been pleasant because of the poverty, productive because of the idleness, and emotional because of the licentiousness—we simply have read too many novels contrived in academic and bourgeois settings, and do not know the productive bohemia. Yet our fictions are half-truths. The principle justification for its life was not economic profit, the leisure not organized by community leaders and by the business men of the entertainment world, and the sex expression not predominantly "literary." Even today, with the old bohemia a rarity and with most our academic centers striving mightily for the appearance of being worldly, the climates are easily distinguishable. For example: those who have associated much with artists will know that, while the college teacher may be more adept and prolific with "dirty" stories than at the natural and human act which is the intriguing element in them, the same can *not* be said generally for the artist.<sup>16</sup>

It was Freud's considered opinion that the creative individual does not profit by suppression of his instincts, while he granted that an imposed restraint might benefit the man of science because of his analytical procedures. Freud's opinion was based on his knowledge of the relationship of discipline to expression. In any rigid society, where valuations are stacked so brutally against the creative individual's product, one may even say that the aesthetic attitude affords less and less protection from the hardships of life and the menace of suffering—suffering imposed by inhibitions and the necessity of renunciation. The induction of mass-delusion, or of a milder kind of sense of social approbation, such as religion usually has sought to impose,<sup>17</sup> obviously is not possible for the artist in a society where his aesthetic values are systematically deprecated.

The valuations which mass judgement places upon works of art essentially are those which it places upon the artist. This point is worth stressing because of the differences in possibilities of control—that is, in forcing the artist's conformity. The individual is *forced* to conform, nor is his conduct ever dismissed by the facile statement that it is inarticulate. We expect that the artist's product will be beautiful, that it will be orderly, and that it will

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<sup>16</sup> My observation that teachers and artists stand about at the poles in their fondness for such humor has been verified by several others, and no one has so far contradicted me.

<sup>17</sup> Freud, *Civilization and Its Discontents*, New York, Cape and Smith, 1930, p. 42.

be "clean."<sup>18</sup> We expect, moreover, *our* interpretation of these values—condemning as ugly a work which does not appeal to us, believing ill-composed a structure which is not familiar, censoring as indecent an "excessively" frank portrayal of the facts of life quite as though the pigments employed in presenting them were unhygienic.

Nevertheless it is difficult for the nonconformist in artistic expression to force his works to the attention of people. Rather, it seems the mission of the opposition, of the Robsjohn-Gibblings type and of the Hearst press, to arouse a hatred for modern effort in the breasts of people who still lack the meager contact with the unknown works such as may infuriate them. With the individual student's conduct, and with the artist's conduct, it is another matter. A Robsjohn-Gibblings, authentic though in miniature, is a permanent fixture of almost every window-sill. More than likely he is Philip Wylie's Cinderella,<sup>19</sup> viewing the co-ed's late night entry to her dormitory, taking the roll punctiliously in class, or eavesdropping in the guise of a Dean of Women upon student social activities.

We have surely not digressed from our main theme—the *socialization* of the individual's thinking and feeling—but we venture upon hazardous grounds.

The intention has been to show that socialization of the student's thinking and feeling, because of the strictures which society and the academic society place upon his instincts, is an interference which the weakling can best endure. Creative activity, no less than sexual life, will seem to be a function which becomes atrophied. The problem enters more and more the sphere of psychology, where the reader will know recommendations are not unanimous. Wilhelm Reich, for instance, advances one of the most radical opinions in regard to youth's sexual maturity, estimating it to arrive at about the fifteenth year, at which age the individual's debilitating struggle to contain himself must begin. One of the most conservative estimates is that of the Russian Salkind who seems to think that the child, and the adult also, tend to be, or should tend to be, primarily political. In his section on "pastoral education" Reich disputes Salkind.<sup>20</sup>

The art department of a university is not situated however in a free "pastoral" community. It is located in an absurdly unbalanced community, at the heart of an institution which is built, even more than is civilization

<sup>18</sup> *Ibid.*, p. 36.

<sup>19</sup> Philip Wylie, *Generation of Vipers*, New York, Farrar and Rinehart, 1942.

<sup>20</sup> Wilhelm Reich, *The Sexual Revolution* (pp. 247-253).

in general, upon a renunciation of instinctual gratifications. Thus Kinsey can observe, "The single males who have the lowest frequencies of total sexual outlet are those who belong to the college level."<sup>21</sup> Thus also C. C. Bowman observed,<sup>22</sup> ten years before Kinsey, basing his investigation upon an extensive survey of magazine articles, that college teachers have been regularly accused of almost every frailty "in the book" except that of sexual laxity. Especially are they accused, according to Bowman, of being timid and conformist—qualities of personality which Freud long before had associated with the individual who without a vigorous struggle submits to a life of sexual renunciation.

Society, on the other hand, has granted to the artists some license for irregular behavior, even that of a sexual sort; and in art schools not of college rank, unconventional conduct is a liberty extended partly to the student. We wonder, in fact, if the informal art schools, such as the Art Students League in New York and the myriad of art classes springing constantly into being in artist studios, do not possess because of their informality a vast advantage over the college departments. It is a matter not only of private liberty, having a room of one's own, and deliberately seeking friends of the opposite sex. It is a matter of compulsion. In the college departments the student enters upon a four year contract which, in terms of degree possession, is increasingly expensive to break. Any discontent with the instruction or anger at the petty supervision of life, must be checked in its expression by a memory of his or his parent's investment.

There is a final way, however, in which the artist's and the student's expression is peculiarly forbidden, that is, in the fulfillment of his desire for aggression.

In non-artistic professional education, one calculates the socialization as a check upon the individual's aggressive impulse, whether that impulse be to make money or make atomic bombs.

In the creative process, because of the negative correspondence between the possession of creativity and of dollars and cents reward, the aggression is more limited. One cannot, when thinking of the future, so well visualize the "destructive" success. Aggression may be felt in the sensing that one's style in art irritates people, and be felt also in a knowledge that one's private life hurts the sensibilities of others. Because of the difficulties of forcing

<sup>21</sup> Kinsey, *op. cit.*, p. 337.

<sup>22</sup> C. C. Bowman, *The College Professor in America*, Univ. of Pa. Ph.D. Dissertation, 1938.

one's artistic product to the attention of others—even teachers will assert it is inarticulate when they really dislike it—the aggressiveness must more and more tend to the level of personal conduct. Such an aggressiveness may take surprising forms, such as a conscious resistance to instruction, such as a deliberate missing of assignments—and finally, of course, if the conduct is superficially cooperative, to the sense of guilt which is destructive, and to an overwhelming cynicism about life, about the school perhaps, and about one's art.

Upon two points we must be clear. First of all: the art student is not the only student who is a victim of the civilizing process which we term education. We have tried to show he is an especially unhappy victim if placed in the same academic environment as the general student—unfortunate because the nature of his work calls for a creative attitude and limits his opportunities for aggressive expression. We cannot expect him to be "socialized" upon the same pattern as that of other students. Exterior to his studio courses and his relationship to the art teacher, we can perhaps not hope for any special treatment if he is enrolled in a university.

Secondly: our new and broader concept of socialization involves a complete social reconstruction; our educator must in two ways reject the old idea of a fixed universe. He must accept his obligation as a citizen to see that the oppressive strictures upon *all* youth are radically lessened. In the interests of the potentially creative, who have a special grievance, he must exert a special effort.

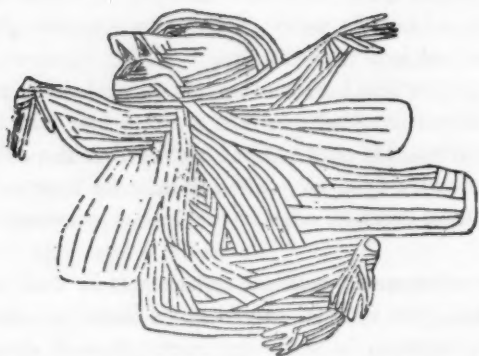
We can not recommend, with art departments in such precarious positions in universities, that a sexual revolution be stated in college studios, or that fine arts departments institute aggressive physical assaults upon the happier departments to compensate for frustration. Our fourth principle may suggest that universities are not climatically fit for education of the artist.

Yet our fourth principle, should it make such drastic recommendation, offends convenience and special interest because as a principle, like our other three, it is predicated upon the primacy of the creative attitude. Not that the institution is to shout "creativity" at the students any more than one may inculcate any emotion by rhetoric or by testimonials. This also is clear: before recommending that university art departments be abolished, alternative forms of education would have to be discussed. Our temptation to recommend a mass exodus from the college to the artists' private studios, where the disciples will participate in the "creativity" of the masters must be resisted.



Meanwhile I can see no point in hurling at our art students, even at our freshmen, the nonsense about considering "group opinion"—about being receptive to the opinions, in art matters, of others. The young man or woman has embarked already upon a course of learning which is heavily loaded by compromise of the most fundamental kind.

*Carnegie Institute of Technology*



From *The Drawings of Paul Klee*, text by Will Grohman, New York, 1944.

# A QUESTION OF STANDARDS

*By Charles L. Goeller*

I SEE by my university news-letter that Professor Mollusk is exhibiting at the Hamstring Galleries and that Instructor Snivel has been awarded the Squeegee Fellowship, all of which is supposed to impress the daylight out of me and make me contribute generously to the alumni fund.

What I find more impressive, however, is a newspaper item saying that the State Department of Education is cracking down on local art schools. Under the caption "State Raises Requirements on Institutions Catering to Ex-GIs," the item explains that new regulations governing entrance requirements and educational standards will be imposed. The school must be endorsed by at least three recognized leaders in the field of art education. Teachers must have at least three recommendations from approved school or college teachers of art, certifying to their ability, artistic performance, and competence. At the same time the VA has placed art courses on its restricted list, so that they will be paid for under the veterans' entitlement only after VA approval and if they are taken in a recognized school of higher learning.

In short, university art is becoming the criterion of American Art, and we can foresee that in order to study at all, the art student will have to work with Professor Mollusk and Instructor Snivel. If he can't do it directly, he'll do it indirectly, because most fine arts pedagogy reeks of the university: an apparently sound condition, but actually silly as hell.

The State Department of Education and the VA are misled by the glib assumption that standards of a university are reflected in its art courses. Actually the art courses are a catchall for students who must receive degrees but can't possibly get them in the more traditional studies; and every university has the six-toed nephew of some upstate Midas who might be induced to give a new stadium. I've dealt at length with this question in an editorial letter in the Spring 1948 issue of the COLLEGE ART JOURNAL, page 222, and will say no more here beyond that the setup tends to create lower art standards as the general standard of the university becomes higher. Good teachers who are stuck with the situation must play second fiddle to Professor Mollusk and Instructor Snivel whose theatricals are far more acceptable to the six-toed nephews.

The State Department of Education demands that "the rooms and studios for instruction shall be adequate for the number of students enrolled. They shall be well lighted, heated, and ventilated." But the physical

facilities of a university art school are on a par with the scholastic facilities: the intellectual slovenliness of the department being fully understood by the trustees who budget funds accordingly. Most art school buildings are antiquated, but a university art school building is the dismal end of a cycle of antiquity. In any university, a campus structure is generally erected and used as a laboratory until it becomes a public menace. It is then turned over to liberal arts. When too old for liberal arts classrooms, it changes into a storehouse for lawnmowers and other campus machinery. Condemned for tool storage, it becomes a latrine for the cattle in animal husbandry. Irrevocably damned by the health authorities, it is remodelled as a faculty club. Finally it is too ancient for even a faculty club, and then, and not until then, it can be used for fine arts. Poor working conditions and danger to health are inconsequential, since students for whom the course is designed seldom attend classes anyway.

It's a bit ironical that the State Department of Education and the VA should select a criterion that stinks at every point they criticise, but degree-mongering has become too prevalent a fad to permit questioning its basis. The VA is right in wanting high standards in its educational program, but to consider a college recommendation as proof of ability is utterly haywire. The whole purpose of the Veterans' Readjustment Act is to help a fellow earn a living, and whether it's by museum work or advertising the training must be vocational. Universities don't supply even a vocational attitude. In fact the university authorities quite specifically point out that their intent is not to teach the student to earn a living but to create a cultured personality with an inclination toward fine art. Professional application should be learned elsewhere.

Yet we wonder where professional application is to be learned if university art continues to invade vocational teaching. I know some universities have attempted "studio workshops," but they've succeeded only in corrupting the Bauhaus into a Petit Trianon where students while away their hangovers for academic credit.

Meanwhile Professor Mollusk wonders why I don't like his work in spite of my admiration of the artists whom he copies, and Instructor Snivel hangs around the proper cocktail parties hoping to make a marriage that will enable his hiring the same galleries his superior does. I'm afraid the alumni fund will have to wait for my contribution until university art standards, faculty, students, and equipment more nearly approach those of the poor little art schools that the State Department of Education and the VA so heartily condemn.

*Elizabeth, N.J.*

## REPORT ON "ART SCHOOLS, U.S.A."

By Bartlett H. Hayes, Jr.

IN AN effort to examine the relation between interpretive insight and technical accomplishment, as revealed in student work produced by leading American art schools, the Addison Gallery invited a limited number of schools to submit material for an exhibition during the summer months of 1948. The question was an outgrowth of a still more fundamental question to which there seemed to be no available answer, namely: To what extent are future artists receiving an intellectual training commensurate with the interpretive function they must eventually perform on behalf of modern society? Or, to put it more simply, how are America's future artists going to use the technical skill they universally acquire?

The method of selecting a cross section of student work which would provide a basis for study was, admittedly, arbitrary. Each of twenty-five schools distributed geographically across the United States was asked to select seven works of which at least three were to be exhibited. This method allowed a flexibility of display and an emphasis on overall quality. It also eliminated individual taste to a considerable degree. Of the twenty-five schools, approximately one-third were college art departments offering practical training in the arts.<sup>1</sup>

The staff of each school was urged to make its selection primarily on the basis of *quality*, imaginative and interpretive quality fully as much as technical. It was hoped, thereby, to minimize the number of works which might be selected merely for the sake of indicating educational offerings or illustrating the range of institutional performance. Any picture medium was eligible. Any work created under a teacher presently on the staff of the school, whether that work was executed in the past or during the current year, was eligible. More than one work by a given student was eligible. The exhibition was installed objectively, that is, in terms of all the works which comprised it—not by school groups. The emphasis was thus on the fine arts production of U. S. schools *collectively*. Finally, one hundred and ten students were represented by one hundred and thirteen pictures, only

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<sup>1</sup> At present writing, two pictures from each of the participating schools have been selected for national circulation under the auspices of the American Federation of Arts. Inquiries regarding scheduling of the exhibit should be addressed to the Director of Circulating Exhibitions of the Federation at Washington, D.C.

twenty-five percent of which proved to be by women. So much for statistics.

As might be expected, the show revealed influences of many teachers, but gave evidence at the same time that there is no stereotyped approach to teaching. More than one visitor commented on the impressive variety of style (mistaking it for evidence of newly creative personalities), while observing that the student work on display yielded no honors to exhibits of professionally experienced painters. If the pictures appeared less thoughtful or original when considered individually, it should not be forgotten that the diversity of courses in both professional schools and colleges reduces the time for original thinking to a minimum. Contrary to popular opinion about the nature of American schools, action, not thought, seems to be the keynote.

It would be difficult to argue on the basis of this exhibition that college art is more inspired than art emerging from the typical, non-profit, professional school, although the group of pictures submitted by the State University and Iowa revealed as high a level of quality as any. I suspect that few of the colleges stress sufficiently the philosophico-emotional content of painting in their creative presentation to make a difference apparent. And yet, I personally believe that to do so is the next step for both school and college. Only when plastic perception is coordinated with the intellect and emotion will student work reveal greater freshness and vigor than at present. Meanwhile, these students have learned their lessons well. The rest they will have to seek out painfully and slowly for themselves.

A list of participating schools follows:

Art Institute of Chicago  
Black Mountain College  
Brooklyn Museum Art School  
California School of Fine Arts  
Carnegie Institute of Technology  
Chouinard Art Institute  
Cincinnati Academy of Art  
Cleveland Academy of Fine Arts  
Colorado Springs Fine Arts Center  
Cooper Union Art School  
Cranbrook Academy of Arts  
H. Sophie Newcomb College  
Hofmann School of Fine Arts

Institute of Design, Chicago  
John Herron Art Institute  
Kansas City Art Institute  
Massachusetts School of Art  
Pennsylvania Academy of Fine Arts  
Rhode Island School of Design  
School of Museum of Fine Arts, Boston  
University of Georgia  
University of Iowa  
University of Oklahoma  
Washington University  
Yale School of Fine Arts

*Addison Gallery of American Art  
Andover, Mass.*



# TENTATIVE PROGRAM

## THIRTY-SEVENTH ANNUAL MEETING THE COLLEGE ART ASSOCIATION OF AMERICA

JANUARY 27, 28, 29, 1949  
BALTIMORE, MARYLAND

### *Thursday, January 27, 1949*

- 9:00 A.M. Registration, Lord Baltimore Hotel  
10:00 A.M. Concurrent Sessions,  
RENAISSANCE AND BAROQUE ART  
Chairman, Wolfgang Stechow, Oberlin College  
ORIENTAL ART  
Chairman, John E. Pope, Freer Gallery of Art  
2:00 P.M. Symposium: "THE FEDERAL GOVERNMENT AND ART"  
Chairman, Lloyd Goodrich, The Whitney Museum of American Art.  
8:00 P.M. Reception at the Walters Gallery. Opening of a special exhibition of  
MEDIAEVAL MANUSCRIPT ILLUMINATION

### *Friday, January 28, 1949*

- 10:00 A.M. Concurrent Sessions (place of meeting to be announced)  
ANCIENT AND MEDIAEVAL ART  
Chairman, Dorothy E. Miner, The Walters Gallery  
MODERN ART  
Chairman, Robert Goldwater, Queens College  
12:30 P.M. Luncheon for members of the College Art Association  
Luncheon for members of Society of Architectural Historians  
2:00 P.M. Concurrent Sessions  
Symposium: "THE MUSEUM AS AN EDUCATIONAL INSTITUTION"  
Chairman, Andrew C. Ritchie, Albright Art Gallery  
ARCHITECTURE  
Session of the Society of Architectural Historians  
7:00 P.M. Annual Dinner, Lord Baltimore Hotel  
(Speaker to be announced)

### *Saturday, January 29, 1948*

- 11:00 A.M. Business Meeting of Members of the College Art Association  
2:30 P.M. Board of Directors' Meeting (place to be announced)  
Afternoon: Visits to Museums

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Mr. Edward S. King, Administrator of the Walters Gallery is Chairman of the local committee planning the meeting. Special exhibitions are being arranged at the Walters Gallery and other museums to take place at the time of the meeting. Also arrangements are being made for members of the Association to visit public and private collections in Baltimore and Washington. Preliminary registration blanks will be sent to all members early in January. These will include blanks for hotel registration.

# letters to the editor

## MORE ON FREUD'S LEONARDO

SIR:

This photograph of a detail from Leonardo da Vinci's *Madonna and Saint Anne* came from Paris too late to be included with the last issue's article entitled "A Critique of Freud's Leonardo." As several friends have expressed doubt that an embryo was actually there and could have escaped the attention of so many for so long a time, I hope this evidence may be printed in the Fall issue of the JOURNAL. (See facing page)

In 1927 when I first noticed the anatomical detail my attention was first caught by the red color of the blood vessels against the lighter ochereous yellow of the foetus. This lies directly below the large joint of St. Anne's right big toe. As these vessels are more clear with the color, a transparency is now being taken to demonstrate them. The present photograph reveals other details which I had not observed earlier on the original panel.

About an inch above the foetus, slightly to its right, what appears to be the severed umbilical cord, with vein and artery, protrudes from a cleft in the rock. Slightly below the foetus, hardly half an inch to its right, a strawberry-shaped, spongy-looking organ is an exact copy of Leonardo's sketch for the inner capsule of the womb as shown in Book III, Plate 8r of his *Anatomy*. Still further to the right, about two inches from the former object, is what appears to be a frontal view of a still earlier stage in the development of the foetus as it would appear seen through the amniotic sac. This approximates the drawing of the foetus in Book III, Page 8v of Leonardo's anatomical studies.

A longer, more careful study of the various objects in this and the pool of the Louvre *Madonna of the Rocks* using the color camera and x-ray may reveal still other interesting sidelights on Leonardo's mental activities.

One further point of design may prove to be intentional. Starting at the left extremity of our detail, there appears to be a row of three oval stones each progressively larger, with the foetus as a fourth of the series, and the large oval stone directly between the two feet as the concluding member. In the black-and-white photograph it seems as though the smaller stones reveal faint drawings of embryos, whereas the large stone has a mottled surface, somewhat like Leonardo's drawings of the outer sheath of the womb. Leonardo records that he knew Aristotle's observations on the growth of the chick embryo within the egg, and it would seem as though he were here trying to suggest that the human develops along the same ontogenetic pattern.

These bits of evidence all serve to underline what a French poet once said so well: "They were no inaccurate observations or arbitrary symbols that Leonardo utilized, or *La Gioconda* would never have been painted. He was guided by a perpetual sagacity." (Valéry, Paul, *Introduction to the Method of Leonardo da Vinci*. London, John Rodker, 1929, p. 58).

Grateful acknowledgement is here made for the loan of facsimiles from Leonardo's anatomical folios in the Library of Dr. Elmer Belt.

RAYMOND S. STITES  
Curator of Education  
The National Gallery of Art  
Washington, D.C.



LEONARDO DA VINCI, *St. Anne, the Virgin and the Child Jesus.*



Paris. M<sup>t</sup> du Louvre. Leonardo da Vinci. La Vierge, l'enfant Jésus et Sainte Anne. (N<sup>o</sup> 438, 1498)  
Attribué à l'école de Léonard da Vinci. Musée de la Ville de Paris.

LEONARDO DA VINCI, detail of the above.



MAX BECKMANN, *Portrait of the Artist and his Wife*, 1941. Lent by the Stedelijk Museum, Amsterdam to the Beckmann retrospective exhibition organized by the City Art Museum of St. Louis and now being shown in several American Museums. Beckmann is resident artist at Washington University, St. Louis. Illustration courtesy of City Art Museum.

## ART CRITICIZED AT STATE FAIR

SIR:

Recently there have been discouraging cases of national and state officials exerting their authority to the detriment of progressive exhibitions of contemporary art. We are all familiar with the recent exhibition of Contemporary American Art intended for European tour and its untimely death at the hands of the State Department of our national government.

I am personally concerned with a smaller exhibition that will apparently be discontinued because of uninformed officials who, unfortunately, assume that their authority as state officials carries with it the power to dictate what type of art will be seen at the State Fair.

For the past two summers I have directed the Old Northwest Territory Art Exhibit sponsored by the State of Illinois during the 10 days of the Illinois State Fair. This exhibition included five states—Illinois, Indiana, Ohio, Michigan and Wisconsin and last summer over 750 entries were received from artists in this territory. A jury composed of Jean Charlot, Lester D. Longman, and Max Weber selected from the entries 100 oils, watercolors and prints that made up the exhibition of last August.

The exhibition received national publicity due to the splendid work of Lester B. Bridaham, Assistant Director and Public Relations Counsel for the exhibition. (See *Art Digest*, Aug. 1.) The high calibre and progressive nature of the exhibition was praised by the New York art critics.

Prizes totaling \$3000 were awarded to 12 artists. Eight of the twelve prizes were purchase awards and these paintings become a part of the permanent collection of the Illinois State Museum, Springfield.

The disappointing feature of the exhibition, and the reason for this letter, was the cool reception the exhibition received from the administration of the

State of Illinois. There is some doubt as to whether or not the exhibition will be continued another summer because of the progressive decisions of the jury of selection.

I believe the readers of the JOURNAL, and particularly those artists and teachers in the five states involved, could render a service by writing a letter to the Governor of Illinois or to Arnold P. Benson, Director of the Department of Agriculture, urging that the Old Northwest Territory Exhibit be continued as a special feature of the Illinois State Fair. It might help to point out what progressive exhibitions are presented at other state fairs—such as Minnesota and Iowa.

REGINALD H. NEAL, *Director*  
*Old Northwest Territory Art Exhibit*

## ART AND GOVERNMENT

SIR:

Readers of the JOURNAL and members of the College Art Association may be interested to hear of a project in which the Association is participating, to study the relation of government to art in this country. This subject has been much to the fore recently, largely because of the lack of any consistent governmental policy in regard to art in recent years. The fact is that the federal government of the United States gives less recognition to art today than that of any other major nation, and proportionately even less than the governments of many small nations. In almost all European states art has long been recognized as a legitimate concern of government, and departments of fine arts have been integral parts of educational systems. It is true that the federal government in its various art projects from 1933 to 1943 carried on the most extensive program in relation to contemporary art that any modern government has undertaken. But it is typical of our lack of consistent public policy that from this tremendous program we have swung back to the opposite extreme of almost complete non-



recognition of contemporary art. A recent conspicuous example of inconsistency was the fate of the collection of American paintings purchased by the State Department for circulation in foreign countries. Although it was well received abroad, the State Department felt obliged, because of political pressure, to withdraw it and to sell it as surplus war assets. The same inadequacy has marked the government's stewardship of works of art given to the nation, such as that National Collection of Fine Arts in Washington.

It has long seemed to those interested in American art that the time has come for a more consistent public policy in relation to it. Any such policy, to be enduring must be realistic and reasonable. I do not believe that anyone today could seriously propose reviving the WPA or any such large-scale public employment program for artists. But it does seem realistic and reasonable to expect that the works of our painters, sculptors, graphic artists and craftsmen should have a place in our public buildings and monuments; that art should play its proper part in our cultural programs in relation to other countries; that the nation's art possessions which are not fortunate to be privately endowed should be adequately housed and maintained; and above all, that governmental art activities should be under qualified professional supervision, like other educational and welfare activities, with safeguards against political interference.

If there is to be any improvement in these respects, the initiative must come from the art world. For this initiative to be effective, the art world should present as united a front as possible. The best way to accomplish this, it seemed to the writer and others, is that the chief national art organizations, representing

museums, colleges, artists and architects, should form a committee to study the whole question of the relation of government and art in the United States, and if the committee so agrees, to present a report which might become the basis for future governmental policy. Such a committee, representing national organizations, would be free from the criticism that it represents only the opinions of individuals. It would not be pledged in advance to any particular policy, but would be primarily a committee for fact-finding and study, which would reach its conclusions only after surveying the whole problem in as broad and unprejudiced a manner as possible.

I am glad to report this project is now well under way. At the annual convention of the American Federation of Arts last May a resolution was adopted to participate in such a committee in cooperation with other national societies, and three delegates were appointed. At the meeting of the Art Section of the American Association of Museums in May, a similar resolution was adopted. In June the Directors of the College Art Association voted to participate in this committee and appointed delegates. The Association of Art Museum Directors has done the same, as have Artists Equity and the National Academy of Design. The American Institute of Architects will be represented on the committee by an observer. It is to be hoped that the recommendations of this committee, representing the main elements of the art world may have some weight in the future policy of our government in artistic matters.

Lloyd Goodrich  
Whitney Museum of  
American Art

# news reports

*By Helen Foss, News Editor*

## PERSONNEL

Raymond S. Stites has been appointed Curator in Charge of Education at the National Gallery of Art, Washington, D.C.

Lamont Moore, former Curator of Education at the National Gallery, has been appointed Associate Director and Administrator of the Yale University Art Gallery. During the past winter he has been Assistant Director of the American Academy in Rome.

Robert Coffin, Assistant Dean of the Art Academy of Cincinnati and Director of Education for the Cincinnati Art Museum for the last year, has been appointed Dean of the Academy by the Board of Trustees of the Museum.

Simon Lissim, Assistant Professor of Art at the City College of New York, has been named Assistant Director of the evening session and extension division of the college's main center and he will supervise the college's adult education program.

Lloyd D. Miller, Harvard M.A. '48, succeeds Reginald Neal as head of the

Art Department at Millikin University and Director of the Decatur Art Center, Decatur, Illinois.

Ulfert Wilke, former Assistant Professor at the State University of Iowa, has joined the art staff at the University of Louisville.

Northwestern University: Allen E. Kubach will teach drawing and painting on both the Evanston and the Chicago campuses. Last year he was an instructor at Kansas State College. George Marshall Cohen will teach both drawing and the history of art.

Washington University (St. Louis): Dr. L. H. Heydenreich, from Central Institute of Art History, Munich, will teach in the absence of Prof. H. W. Janson who is on Guggenheim leave. Other appointments in the School of Architecture include William O. Clifford, who will be a lecturer in the history of art; William G. Schulz, instructor in freehand drawing; and Joseph Tanaka, local industrial engineer, who will be an instructor in design. In the School of Fine Arts, Robert S. Robinson, who has been assistant professor of advertising design in the University of Cincinnati, will teach advertising design and head the commercial art division; and Fred G. Becker, formerly of Temple University, Philadelphia, will teach print-making.

Millard B. Rogers, Stanford Assistant Professor of Art, sailed September 1 for a six-month study of Far Eastern art and architecture under a Rockefeller Foundation grant.

Beginning with the Fall number, the subscription rates for the COLLEGE ART JOURNAL will be as follows: One year \$2.00—two years \$3.00. Single copies 50¢ each.

Joseph Cox, formerly assistant professor at the University of Iowa, will teach painting at the University of Tennessee this year.

Leslie Cheek, Jr., has been appointed Director of the Virginia Museum of Fine Arts, succeeding Thomas C. Colt, Jr.

Henry B. Caldwell is the new Head of Research at the Virginia Museum of Fine Arts.

Edgar Ewing, professor in the Fine Arts Department of the University of Southern California, is the recipient of the Tiffany Foundation Grant for the Pacific Southwest.

Worden Day has joined the Art Department of Stephens College. She formerly taught at the Art Center Associates School in Louisville.

Lane Faison, Jr., has succeeded Prof. Karl E. Weston as Director of the Lawrence Art Museum, Williamstown, Massachusetts.

George LeBrun has joined the faculty of the Art Department at Stanford University to teach courses in design. He was formerly professor of applied arts in Belgium and more recently was on the staff of the Institute of Design in Chicago.

H. James Avery will teach design at the University of Colorado. He was formerly on the staff at Iowa.

George J. McNeil of New York has been appointed Director of the Evening Art School at Pratt Institute. He has been assistant professor of art at the University of Wyoming since 1946.

Ohio State University: Ralph Fanning is back from N.Y.U. where he took charge of their Washington Square department for a year. Gibson Danes, who was doing research at Yale, has joined the art staff this fall. Formerly he taught at the University of Texas. Sidney Chafetz will instruct in Drawing and Painting. Edwin Fuerst joins the staff as Visiting Artist and will help plan an industrial design section. Mr. Fuerst is former chief designer for Owens-Illinois Glass and chief designer and sales man-

ager of Libby-Glass, both of Toledo. Lately he has been in private design practice.

Cooper Union Art School: Carl Frederick Brauer and Sam J. Glaberson, both in private architectural practice in New York, and Peter W. Brader, a New York consulting engineer, have been added to the architectural staff. New industrial design instructors are Douglas Merrilees, chief designer for Design Associates, New York, and Robert Eugene Schmeck, in New York industrial design practice. John Ferren and Steve Raffo will be instructors in painting, and Grace Raney joins the staff as painting assistant. Paul A. Mayen, typographic designer for F. W. Dodge Co., has been added to the Graphic Arts teaching staff.

Vassar College: New appointments are Miss Clotilda Brokaw, to give the classical course, Mrs. Elizabeth Hird Pokorny, Visiting Lecturer in architecture, and Wendell Jones, painter. Mr. Chatterton has retired after thirty-one years on the painting staff. Mr. Richard Krautheimer is on leave for the first semester, teaching at the Institute of Fine Arts, N.Y.U. He went to Italy this summer on a grant from the American Philosophical Association to complete excavation of San Lorenzo for the *Corpus of Early Christian Basilicas*. Dr. Katzenellenbogen has been granted a leave for the second semester to continue his researches on form and meaning in the sculpture of Chartres Cathedral. He plans to go to Europe for this purpose.

Yale: Louis I. Kahn of Philadelphia and Eliot F. Noyes, formerly Director of the Department of Industrial Art at the Museum of Modern Art, have been appointed to the Yale faculty in the Department of Architecture. Each will serve as Critic in Architectural Design and Mr. Noyes will also serve as Curator of Special Exhibitions in the University Art Gallery. Also, five distinguished architects will serve as Visiting Critics, each for a five-week period. They are: Sven Markelius, noted Swedish architect and member of the UN Architectural

Commission; Eero Saarinen, recent winner of the Jefferson Memorial Award; Pietro Belluschi of Portland, Ore., who has been in general practice in Washington and Oregon; John Sloan of New York, a specialist in office, hotel and public building; and Hugh Stubbins, of Lexington, Massachusetts, who comes to Yale through the courtesy of the Graduate School of Design at Harvard where he is associate professor of architectural design. The Yale Department of History of Art has announced the appointment of the following visiting lecturers: Jurgis Baltrusaitis, formerly professor of History of Art at the University of Kaunas, Lithuania, will conduct a seminar during the first term. He is an internationally recognized authority on medieval art. Denys Sutton, affiliated with the Ashmolean Museum before the war and later Secretary of the International Commission of Restitution of Cultural Material and a specialist on Visual Arts to Unesco, is an authority on French art of the 18th century and a practising art critic. Craig Smyth has joined the department as Assistant Professor. He served with the Navy as Monuments, Fine Arts and Archives Officer, and was in charge of the collecting point at Munich. Since the war he has been Lecturer and Research Assistant at the Frick Collection. George Kubler has been granted a year's leave of absence to go to Peru where he was invited by the Institute of Social Anthropology in the Smithsonian Institution to teach and direct a program of field training and research.

Princeton: Dr. Erik Sjöqvist, who was Director of the Swedish Academy in Rome and President of the Union of Roman Academies, is Visiting Professor of Classical Archaeology. Graduate students who have taken positions this year are Alan W. Gowans as instructor in the Art Department of Rutgers University and George Bishop Tatum as Assistant Professor in the History of Art, University of Pennsylvania. William C. Loeke was appointed a Fellow at the

Dumbarton Oaks Research Library and Collection, Harvard University.

Indiana University: Henry R. Hope has been in Europe in order to assemble an exhibition of paintings by Braque for the Museum of Modern Art and to collect material for the printed catalogue. The show is scheduled for Cleveland, Ohio, in January, and for the Museum of Modern Art, New York, in March 1949. Otto J. Brendel has been on the staff of the second summer term at the University of California at Berkeley. Emily Wilson, formerly on the art staff at Evansville College is a new instructor in arts and crafts. Alma Eikerman was selected one of twelve teachers to participate in the National Silversmithing Conference, August 2 to 27, at the Rhode Island School of Design.

University of Minnesota: New appointments to the art staff include Ransom Patrick, assistant professor in art history, Malcolm Myers, instructor in graphic arts, Raymond K. Parker, instructor in painting, Alfred McAdams, instructor in design, and Philip Morton, instructor in design, metal and jewelry.

University of Illinois: Frank J. Roos, Jr., has resigned as head of the department of art. Mr. Roos will continue as professor of art. He requested to be relieved of his administrative duties in order to allow him more time to devote to research. A committee to administer the department of art has been appointed by President Stoddard and confirmed by the Board of Trustees. It is composed of Allen Weller, professor of the history of art, chairman; C. V. Donovan, professor of art; and James Shipley, associate professor of art.

University of Michigan: Harold E. Wethey spent the summer in Spain engaged in research for the preparation of a monograph on Alonso Cano, Spanish sculptor and painter of the 17th Century. Prof. Wethey gave three lectures on Spanish sculpture at the University of Madrid, August 11, 12 and 13. He was also invited to the Hispanic American University at La Rábida (Huelva),

where he gave two lectures on September 6 and 7 on the subject "The Influence of Sevillian Art in Colonial Peru." Associate Professor James Plumer is on a year's leave of absence to Japan where he has taken over the duties of Advisor on Fine Arts in the Civil Information and Education Section, General Headquarters, Supreme Commander for the Allied Powers. Sidney M. Kaplan, of Harvard, has joined the staff for the Oriental section.

State University of Iowa: Eugene Ludins, Woodstock, will teach painting; Claude Marks will teach art history; Raoul Delmare, formerly of Kansas State Teachers College, is assistant to the head of the department; Dale Ballantyne and John Schulz will instruct in design; Lee Chesney and Helen Kae Carter will be in the drawing division; Don Stewart will be in the print division; and Joyce McKercher will assist in art education.

The Institute of Fine Arts, New York University, announces the following new positions obtained by graduate students:

James Ackerman, Assistant in Instruction in Architecture and Fine Arts, Yale University.

Bessie Bailey, Head, Art Department, Friends University, Wichita, Kan.

Betty Blair, Instructor in History of Art, Colorado Springs Fine Arts Center.

Gulnar Bosch, Head of the Art Department, Wesleyan College, Macon, Ga.

Clotilda Brokaw, Instructor, Department of Art, Vassar College.

John Coolidge, Director, Fogg Art Museum.

Jane Costello, Instructor in the History of Art, Parsons School of Design.

Morris Dorsky, Instructor, Department of Design, Brooklyn College.

Patricia Egan, Instructor in the History of Art, summer 1948, Washington University, St. Louis.

Helen M. Franc, Associate in the Division of Education, Philadelphia Museum.

Albert O. Halse, Assistant Professor of Architecture, Columbia University.

Marianna D. Jenkins, Virginia Museum of Fine Arts, Richmond.

Orrin June, Assistant, Carroll Carstairs Gallery, New York.

Adolph Karl, Acting Associate Professor of Art, Florida State University, Tallahassee.

D. Graeme Keith, Rhode Island School of Design, Providence, R.I.

Dorothy Leadbeater, Assistant in Department of Art History, Bryn Mawr College.

David Loshak, Instructor in Art History, Michigan State College.

Prudence Myer, Instructor, Department of Fine Arts, Mills College.

Virginia Nelson, Instructor in the History of Art, Fordham University.

Samuel Olkinetzky, Assistant Professor, Oklahoma A & M.

William Olpp, Instructor in the History of Art, Ohio University.

Henrietta Bonaviez, Instructor, Department of Art, U. of Southern California.

Donald Robertson, Assistant Professor in the History of Art, University of Texas.

Frances Robin, Fellow, Art Department School of Business, City College, N.Y.

Marvin Schwartz, Fellow, Art Department, School of Business, City College, N.Y.

Libby Tannenbaum, Assistant in the Department of Traveling Exhibitions, Museum of Modern Art.

Anne Thomson, Assistant to Keeper of Chinese Collection, Royal Ontario Museum of Archaeology.

George Weber, Lecturer, Department of Art, Queens College.

University of Texas: Additions to the University of Texas art faculty include: Ralph M. Pearson, Head of the Design Workshop of New York; Dr. Bernard Myers, radio commentator, author and lecturer; Paul Kelp, member of the American Abstract Artists group of New York; Cecil Clarence Richards, 1947 and 1948 Cranbrook Academy sculpture award winner. Everett Spruce is chair-



man of the Texas department of art. The staff also includes Charles Umlauf, Ward Lockwood (on leave at the University of California), Loren Mozley, Boyer Gonzales, Jr., Eugene Trentham, Constance Forsyth, Julius Woeltz, William Lester, Henry Rasmussen, Hayes Lyon, Seymour Fogel, Gaylen Hanson and Kelly Fearing.

### SOUTHEASTERN COLLEGE ART CONFERENCE

The Southeastern College Art Conference met on April 9 and 10, 1948, in joint session with Southeastern Arts Association at Columbia, S.C. Speakers during the conference were Dr. Edward Warder Rannels, Head of the Department of Art at the University of Kentucky, and Dr. Edwin Ziegfeld, Chairman of the Department of Fine Arts at Teachers College, Columbia University.

Dr. Rannels, speaking on *Art and the Humanities*, discussed organization, administration, content, method, materials and budget for an integrated course in the humanities.

In his address *Art in General Education*, Dr. Ziegfeld stressed the importance of art in relation to contemporary civilization and in relation to the individual.

Joint meetings with Southeastern Arts Association included the panel discussion on *Museum-College Relations* and the banquet at the Columbia Hotel ballroom where Alfred Holbrook, Curator of the Holbrook Collection at the University of Georgia, gave the address *Art Begins at 50*.

The annual business meeting centered around reports, reorganization and election of officers. President John Allcott of the Art Department at the University of North Carolina reviewed briefly the history of the organization. Eva Gatling of Duke University, speaking in the absence of Elizabeth Sunderland, gave a report on the College Art Microfilm Slide Project. President Allcott presented the Southern Humanities Council's request for a delegate to their

meetings, and Dr. Clemence Sommer of the University of North Carolina was elected delegate to the council. Howard Thomas of the University of Georgia, reporting on reorganization, raised the question of the name of the organization and the states included. The group voted to include the following states: Alabama, Georgia, Florida, North Carolina, South Carolina, Virginia, Louisiana, Mississippi, Kentucky and Tennessee.

It was decided by informal vote that next year's meeting would be held in Louisville, Kentucky, with the Art Department of the University of Louisville acting as host.

The following officers were elected to serve for the year 1948-49: President, Stuart Purser of the University of Chattanooga; Vice-President, Gregory Ivy of the Woman's College of the University of North Carolina; Secretary-Treasurer, Donna Stoddard of Florida Southern College.

MARY MOOTY, *Retiring Secretary*

### MIDWEST MUSEUMS CONFER IN MINNEAPOLIS IN OCTOBER

The Midwest Museums Conference of the American Association of Museums was held in Minneapolis in October, according to Siegfried Weng, President. The Minnesota Museum of Natural History at the University of Minnesota was the conference headquarters. Frank DuMond of the Grand Rapids Museum was again the Program Chairman.

### VICTOR HAMMER EXHIBIT AT CHICAGO UNIVERSITY

The Renaissance Society at the University of Chicago presented an exhibition of the work of Victor Hammer in June. Hammer is a well-known printer as well as a painter. His paintings and drawings, largely portraits, are nearly all privately owned; some are in public collections.

### DETROIT GIVEN A MURILLO

Murillo's altarpiece, *Flight into*

*Egypt* (c. 1648) has been given to the Detroit Institute of Arts by Mr. and Mrs. K. T. Keller, Mr. and Mrs. Leslie H. Green and Mr. and Mrs. Robert N. Green, all of Bloomfield Hills.

#### MASTERPIECES OF EUROPEAN PAINTING TOURING U.S.

The masterpieces of European painting, exhibited for the first time in the National Gallery of Art in Washington, are now traveling through twelve of the leading museums in the country. Although many of the paintings have already been returned to Germany, the remaining pictures still represent the most important single group of old masters ever exhibited in the United States.

The paintings, from the Kaiser Friedrich Museum, Berlin, are exhibited in cooperation with the Department of the Army of the United States. They either have been or will be exhibited at the following museums: Metropolitan Museum of Art, New York; Philadelphia Museum of Art; Art Institute of Chicago; Museum of Fine Arts, Boston; Detroit Institute of Art; Cleveland Museum of Art; Minneapolis Institute of Arts; M. H. De Young Memorial Museum, San Francisco; Los Angeles County Museum of History, Science and Art; City Art Museum of St. Louis; Carnegie Institute, Pittsburgh; and the Toledo Museum of Art.

#### STAGE DESIGN COLLECTION GIVEN TO STANFORD

Lee Simonson of New York has given his entire collection of working plans, sketches and color drawings for drama productions to the Stanford Speech and Drama Department. The collection includes more than 500 examples of Mr. Simonson's own work and is supplemented by library materials on stage design.

Since his retirement from the Theatre Guild, Mr. Simonson has designed productions on commission, including "Joan of Lorraine" in 1946. He is now

director of the American National Theatre and Academy and is also active in the industrial design field.

#### U.S. ART IN VENICE BIENNIAL

The 24th Biennial Art Exposition of Venice opened June 6 and will run until September 30. This is the first great international exhibition of contemporary painting since the war. Three hundred and seventy-two artists were invited to exhibit, with a total of about one thousand pieces of painting, sculpture, and engraving.

The 79 paintings of the U.S. loan exhibition opened in Venice July 14, when the American Pavilion was officially opened by the Hon. James Dunn, U.S. Ambassador to Italy. They are works of representative contemporary American artists, selected by a committee composed of Chairman Alfred M. Frankfurter, Editor of *Art News*; Dorothy C. Miller, Museum of Modern Art; John I. H. Baur, Brooklyn Museum; Horace H. F. Jayne, Metropolitan Museum of Art; and Hermon More, Whitney Museum of American Art.

The American Pavilion on the Venice Biennial grounds belongs to the Grand Central Art Galleries, Inc., of New York, which erected the pavilion about twenty-five years ago and whose Director, Erwin S. Barrie, appointed Mr. Frankfurter its Commissioner to the Biennial and Director of the American Pavilion only a few months ago. The following organizations accepted the invitation of Mr. Frankfurter to sponsor this exhibition: American Federation of Arts, The Art Foundation, Artists Equity Association, Brooklyn Museum, Grand Central Art Galleries, Ind., Institute of Contemporary Art, Boston, Metropolitan Museum of Art, and Whitney Museum of American Art. Significant is the fact that every other nation in the big Venice show is participating under official sponsorship of its government, while the U.S. participation has been made possible through private initiative and institutional good will.

## OTHER ART EVENTS IN ITALY

NAPLES: The Bicentennial of the excavations at Pompeii was celebrated June 13-18, since it was during the early months of 1748 that the first official registration was made of the archaeological discoveries having to do with the buried city whose very location up to then had been uncertain and open to discussion.

Benedetto Croce headed an honorary committee, which included representatives of the various branches of learning, of the arts, and of the national and foreign academies; Prof. Amedeo Maiuri was Chairman of the Executive Committee.

The program included the Commemoration of the Bicentennial of the Excavations of Pompeii; the inauguration of the Pompeian Exhibition in the Library of the University of Naples, an exhibition of publications and prints to illustrate the scientific work and the progress to the present day, also a showing of Italian and foreign collections on the excavations of Pompeii and Herculaneum; and the reopening of the Museum at Pompeii, rebuilt, enlarged, and rearranged after the war damage of 1943.

FLORENCE: On June 24, S. Giovanni's Day, the doors of the Baptistery were placed in their former position after having been freed of the patina of centuries that hid their original gilding and concealed their natural beauty.

The first International Congress for the Figurative Arts, arranged, under the auspices of the Ministry of Public Instruction, by the *Studio Italiano di Storia dell'Arte* of Florence with the cooperation of the Direction of the Galleries and of the *Azienda Autonoma del Turismo* met June 20-25. The program was as follows: Art criticism and its present condition (tendencies, methods, and problems of art criticism in the world); Teaching of the Arts (university, institutes of art history, teaching of the history of art in secondary

schools, reform of academies and institutes of art, etc.); Cultivation of the Arts (newspapers, reviews, art publications, international alliances and cultural exchanges, UNESCO); Administration of the Arts (artistic reconstruction, museums and galleries, legislation, the state and the artist, restoration, institutes and laboratories for restoration); Figurative Arts and Tourism; Exhibition and Art Markets (exhibitions of ancient and modern art, international exchanges); Problems of Contemporary Artists; Reports and group discussions.

FOUR ITALIAN LIBRARIES  
AIDED BY UNESCO GRANT

Four historical Italian libraries, closed and emptied during World War II, are now being restored by assistance from UNESCO.

Thousands of volumes of rare archaeological and historical works are being brought out of storage, catalogued and prepared for use once again by students and research workers. These were the archives of the Biblioteca Hertziana, the former Libraries of the German Archaeological Institute and the Prussian Historical Institute in Rome, and the former German Art-Historical Institute Library in Florence.

The International Union of Institutes of Archaeology, History and History of Art (Rome) is the responsible authority and the Italian government has provided premises and facilities for the work.

UNESCO has allocated grants totaling eight thousand dollars to assist this work from its 1947-48 budgets. Arrangements to go ahead were made with the Allied Control Authorities, as all four libraries had been German property before and during the war.

SEARCH FOR WORKS BY  
ALFRED MAURER

The Walker Art Center in Minneapolis, Minnesota, is seeking information on the location of paintings and drawings by Alfred Maurer. The Art Center has scheduled for late 1949 a compre-

hensive exhibition of this American painter's work. A full length book on Maurer's life and work will be published concurrent with the show. Miss Elizabeth McClausland is conducting the research and will author the publication.

The Walker Art Center asks that museums, collectors, dealers, and students who might know of or possess paintings by Maurer or letters or memorabilia about him write to its Curator, Norman A. Geske.

#### HUNT FOR PAINTINGS BY JOHN TRUMBULL

Theodore Sizer, Professor of History of Art at Yale, requests any information about the paintings by John Trumbull. Mr. Sizer, working as a Guggenheim Fellow, has compiled the first thorough check list of Trumbull's work. The recent acquisition by the Yale Library of Trumbull's notebook, containing a list of the artist's earlier works, has encouraged Mr. Sizer to seek additional information.

#### 4TH IOWA SUMMER SHOW

The Art Department of the State University of Iowa has presented its Fourth Summer Exhibition of Contemporary Art. From the 109 paintings included in the exhibition, the jury, composed of Max Weber, Daniel S. Defenbacher and Lester D. Longman, recommended to the University the following twelve paintings for purchase: Harold Baumbach, *Green Street*; William Baziot, *Pierrot*; Byron Burford, *Summer Event*; Adolph Gottlieb, *Pursuer and Pursued*; James Lechay, *Goldfish and Flowers*; Matta, *Wound-Interrogation*; Joan Miro, *A Drop of Dew Falling from the Wing of a Bird Awakens Rosalie Asleep in the Shade of a Cobweb*; Everett Spruce, *Red Bull*; Theodoros Stamos, *Prehistoric Phase*; Edward Stevens, *The Ancient Deities*; Rufino Tamayo, *Girl Attacked by Strange Bird*; Max Weber, *The Three Patriarchs*. The University purchased the Miro, Baumbach, Stamos and Burford paintings.

#### NEW ANTI-DEFAMATION LEAGUE PAMPHLETS

The first of a series of pamphlets written by outstanding educators has been published by the Anti-Defamation League of B'nai B'rith. This series, to be known as "Freedom Pamphlets," will be issued bi-monthly and will cover such areas as education, civil rights, group relations, labor politics, radio, theater, films, literature, art, psychology, co-operatives, and international cooperation.

The purpose of the series is to provide the American citizenry with an understanding of how the problems of human relations are reflected in and affect all walks of life and all manners of endeavor. The pamphlets are available at 20 cents per copy, and in quantity orders at reduced rate, from the Anti-Defamation League, 212 Fifth Avenue, Suite 601, New York 10, N.Y.

#### KINLEY MEMORIAL FELLOWSHIP AWARD

The Seventeenth Kate Neal Kinley Memorial Fellowship, University of Illinois, has been awarded to James Joseph Hoffman, Racine, Wis., and Joan Mary Brendell, Lansing, Mich., has been named Alternate. The Fellowship provides a stipend of one thousand dollars which is to be used by the recipient toward defraying the expenses of advanced study of the Fine Arts in America or abroad.

#### WHITMAN SCHOOL EXHIBIT

The Walt Whitman School had on exhibit the work of the past year at the opening of the Fall Term. Miss Erika Klien is Director of the School's Art Department.

#### FOUND NATIONAL ASSOCIATION OF SCHOOLS OF DESIGN

After four years of meeting under the title of National Conference of Schools of Design, the leading professional non-profit-making art schools and art depart-

ments of colleges and universities adopted a constitution in Kansas City, Mo. The new organization is to be known as the National Association of Schools of Design. This new Association was established June 18, 1948, with the following institutions constituting charter membership: Akron Art Institute, Alabama Polytechnic Institute, Carnegie Institute of Technology, University of Cincinnati, Cooper Union Art School, University of Illinois, Kansas City Art Institute and School of Design, Massachusetts School of Art, Minneapolis Art School, Moore Institute of Art, Rhode Island School of Design, School of Industrial Art (Philadelphia), Syracuse University, Washington University (St. Louis).

The object of the organization is to develop a closer relationship among schools of design for the purpose of examining and improving their educational practices and professional standards in design. Eligibility for membership necessitates that the school be organized on a non-profit basis established for the purpose of educating designers in the visual arts and giving evidence of permanence and stability; possessing an approved organization, administration, faculty, and facilities; and maintaining standards agreed upon by the Association.

A school of design is defined as a school offering professional education in the visual arts and which shall have a faculty, library and equipment of sufficient caliber and scope to prepare its students for professional practice upon graduation. Such a school may be a department of a college or university, but will not include departments where art education is merely for appreciation or a part of the liberal arts program, or a school where skills alone are taught.

The following charter officers were elected for the ensuing year: President, Dr. Royal B. Farnum, retired Executive Vice-President of Rhode Island School of Design and now professional consultant for Cooper Union Art School;

Vice-President, Ernest Pickering, Dean, School of Applied Arts, University of Cincinnati; Secretary, Gordon L. Reynolds, President, Massachusetts School of Art; Acting Treasurer, Dana P. Vaughan, Dean, Cooper Union Art School. The following chairmen of committees were elected: Committee on Admission, Normal L. Rice, Director, College of Fine Arts, Syracuse University; Committee on Program and Publicity, Warren T. Mosman, Assoc. Director, Minneapolis School of Art; Committee on Definitions and Practices, John E. Alcott, Division Head, Rhode Island School of Design. Edward Warwick, Dean, School of Industrial Art, Wallace Rosenbauer, Director, Kansas City Art Institute and School of Design, and Charles Val Clear, Director, Akron Art Institute, were elected delegates at large.

The Association's next meeting will be held in New York City in late Fall of 1948. Any of the above-listed officers will be happy to supply additional information.

WAYNE L. HODGES

#### YALE STUDENTS AWARDED

Five Yale students graduating in the School of Fine Arts have received awards as follows: Robert R. K. Russell, Jr., Shenandoah, Pa., has been awarded the William Wirt Winchester Traveling Fellowship for European study; Clarence Harrison Hill, Jr., Milltown, N.J., has been granted the Alice Kimball English Fellowship which provides opportunity for foreign travel and study; Henry Forster Miller, New York, received the medal of the American Institute of Architects for maintaining the highest standard in all his work during the entire course; James Henry Ward, New Haven, received the William Edward Parsons Memorial Medal for the greatest excellence in City Planning; and Elaine Bullis, Schenectady, has been awarded the Henrietta Hoffman Lord Memorial Scholarship for outstanding work by a woman in the Department of Drama.



### MORAVIAN COLLEGE EXHIBIT

A loan exhibition of Italian Gothic and Early Renaissance Paintings was held in the Archives Building at Moravian College in Bethlehem, Pa., during April. The exhibition included seventeen panels, comprising examples from the Pisan, Florentine, Siennese, Umbrian, Venetian and Marches Schools of the 14th and 15th Centuries.

Dr. J. Richard Jones of the History Department made the arrangements for the showing of these panels which were loaned through the courtesy of Mr. T. Gilbert Brouillette of Nicholas M. Acquavella Galleries, New York.

### WINNERS OF CHICAGO ANNUAL

Winners in the Fifty-second Annual Exhibition by Artists of Chicago and Vicinity held at the Chicago Art Institute this summer were Gustaf Dalstrom, Eleanor Coen, Shoshannah, Everett McNear, Richard Koppe, Hugo Pieper, Freeman Schoolcraft, Miyoko Ito, Copeland C. Burg, Misch Kohn, Joseph Friebert and Marion Perking, with Margaret Fisher and Ginc Odell receiving honorable mentions.

The exhibition consisted of oil paintings and sculpture, water colors, drawings and prints, and prizes were given in each of these categories. A jury of three artists, Rainey Bennett, Sylvia Shaw Judson and B. J. O. Nordfeldt awarded ten of the prizes; the other two awards were made by committees of the Municipal Art League and the Art Institute.

### NORTHWESTERN OFFERS PH.D. IN ART HISTORY

The Department of Art of Northwestern University announces the establishment of a program of graduate study in the history of art leading to the Ph.D. degree. Emphasis will be placed on studies of European and American art of the last two hundred years. The department will continue to offer the M.A. in both the history of art and the theory and practice of Art.

### ADDITIONS TO YALE PERMANENT COLLECTION

Prof. John Marshall Phillips, Director of the Yale Art Gallery, has announced the additions to the permanent collection acquired during the past year. Among the works added are the James B. Neale's collection of English Silver, presented by Mrs. Neale; forty-five European and American prints given by Leonard C. Hanna, Jr.; *Environns d'Anvers* by Cezanne, *Still Life with Figure* by Matisse, and works by Augustus John, Modigliani, Demuth, Fiene, Derain and Utrillo are the gift of Mrs. Walter Brewster; *Portrait of Timothy Dwight* by Trumbull was given by Timothy Dwight Partridge; Miss Katherine S. Dreier gave a relief construction by Archipenko and a relief by Hans Arp; Man Ray gave one of his recent abstract paintings. Other acquisitions include a number of modern paintings and contemporary prints.

### MILLS RECEIVES RARE KWAN YIN

Mills College has received an extraordinary rare piece of iron casting, a twenty inch statuette of Kwan Yin, the gift of Mrs. Thomas T. Read of New York. The figure was found in China by Dr. Thomas T. Read, professor of metallurgy at Columbia University, and has been dated 558 A.D.

### MILWAUKEE STARTS DOERFLER COLLECTION

Milwaukee Art Institute has acquired the first three paintings of the Doerfler Collection. The terms of the Doerfler Bequest specifically state that only paintings by Wisconsin artists may be purchased. The work selected by the committee from the recent *Centennial Exhibition of Contemporary Wisconsin Art* are: *Myself Painting from the Nude* (oil) by John Wilde; *Furniture Factory* (oil) by Wilfred Veenendaal; and *This Fair Land* (watercolor) by Nikola Bjelajac.

## PRO AND CON

Yasuo Kuniyoshi, President of Artists Equity Association, spoke at a special meeting of artists and art dealers which was held in connection with the exhibition of the State Department collection by the WAA at the Whitney Museum. He stated that the withdrawal of American paintings from exhibition abroad was most humiliating to American artists in the eyes of the world, that the United States is the only major country in the world without a sponsored cultural program, and that America's denial of the importance of a sponsored art program is a denial of the purposes of UNESCO to promote peace through arts and sciences.

"After Hours" in the August 1948 issue of *Harper's Magazine* discusses from a non-professional point of view possible situations which might arise from an art program under government sponsorship.

## PRIZEWINNERS AT ILL. STATE FAIR

The following twelve artists received awards in the Old Northwest Territory Art Exhibit at the Illinois State Fair: Mathew Broner, Detroit, 1st award of \$1000; Kenneth Nack, Chicago, 2nd award of \$500; Hal Loterman, Iowa City, Joyce Treiman, Winnetka, Ill., Donald Anderson, Madison, Wis., and Max Kahn, Chicago, awards of \$250; Harry Mintz, Chicago, David Vance, Alma, Mich., Charles B. Harper, Cincinnati and Eleanor Coen, Chicago, awards of \$100. Print awards of \$50 went to Ruth Wahlberg, Chicago and to Arthur Levine, Chicago.

## NEW PHOTOGRAPHIC COLLECTION OF FAR EASTERN ART AT YALE

Yale University has acquired more than 2000 photographs of Far Eastern art as the nucleus of a new collection for teaching foreign area and art students. These photographs, collected by the late Benjamin March, curator at the

Detroit Art Institute and the University of Michigan, show the development of art in China, Japan and Southeast Asia.

Chinese art objects, which form the largest section, include the collection of works formerly in the Imperial Palace in Peking. These photographs are considered especially valuable because many of the palace furnishings have been lost since the photographs were taken 20 years ago. The collection is also strong in paintings of the Yuan Dynasty.

## 1949 CORCORAN BIENNIAL

The Trustees of the Corcoran Gallery of Art, Washington, D.C., have announced that the "Twenty-first Biennial Exhibition of Contemporary American Oil Painting" will open March 26 and close May 8, 1949. All artists now residing in the United States and its possessions are eligible. The W. A. Clark Prize Awards, totalling \$5,000, will be made by an impartial jury. The last day for receipt of paintings in New York and Washington will be February 14. Full particulars may be obtained from the Corcoran Gallery.

## AMERICAN ART IN BELGIUM

The Exhibition of American Contemporary Art, organized by the Belgo-American Association and shown first at the *Galerie Giroux* in Brussels and later at the *Artes Gallery* in Antwerp, is the first of this scale in Europe since 1918. This exhibition which included 110 paintings and 16 sculptures was assembled in the States by Mr. J. A. Goris, *Commissaire Général à l'Information*, in cooperation with Mr. Alonzo Lansford, Director of the Art Digest. Mr. Georges Philippart, Member of the Cultural Division of the Belgo-American Association, was responsible for the exhibition in Belgium.

Artists of very different trends and styles were represented, for example, Eugene Speicher, Henry Varnum Poor, Waldo Peirce, Lawrence Lebduka, Joseph Hirsch, Darrel Austin, Kenneth Callahan, Rice Pereira, John Atherton.

At the invitation of the Belgo-American Association, a jury composed of the main Belgian critics was formed in order to award prizes to the three or four artists who appeared, through the works they had exhibited, to be the most gifted. The first prize was nearly unanimously attributed to Everett Spruce for his three canvasses, *Dark Mountain*, *Rooster*, and *Pigeon*. After much deliberation, Menkès was awarded the second prize, Zerbe the third and De Diego the fourth.

The Chairman of the Cultural Division of the Association reports: "As for the way this exhibition was received regarding its artistic significance, the least we can say is that it awakened a deep and unanimous interest. The whole Belgian Press devoted to it lengthy columns, mixing—we must confess—criticisms with praise, and nearly all the papers published reproductions of the works which were exhibited. In fact, for many Europeans, American painting was limited to Whistler and Sargent, so this was a discovery.

"Numerous art reviewers emphasized, not without a touch of chauvinism, what Europe has brought to American painting, the degree of assimilation of the multifarious influences, the fact that some artists belonged to the Paris School of Painting or showed traces of German Expressionism. They noticed a queer lack of unity in these works which excluded the existence of such a thing as an American school of painting. On the other hand, they were struck by an imagination often unbridled and a sort of modern romanticism which appeared as the characteristics of most painters.

"Other reviewers stressed the fact that the United States have no handicraft. Matter is surrendered to the machine and the machine itself educated the hand. They stated that this was of broad significance not only with regard to the artists' feelings, but also with regard to the public's feelings and in respect to the whole understanding of art.

"The critic of the *Beaux-Arts* of

Brussels, summarized this argument and concluded that American Art would bitterly disappoint us if we persisted in inflicting upon it our own standards. 'We must try not to find in it our usual misgivings, neither the same approach or solution of modern problems. Perhaps exactly because of this offhandedness which strikes at first sight in the exhibition, and because of this new education of the hand, the American artist may be the very person to revive an Art upon which the Old World seems to have exhausted its skill. Perhaps we should have enough courage to admit that what we find rather shocking in this easy fluent painting, is precisely the most worthy of attention.'

"Another critic was pleased to see the interest taken by American painters in human beings, not exceptional ones but just plain ordinary men and women, featured with greatest simplicity and directness."

#### HERAT RUGS AT CORCORAN

Herat Rugs from the W. A. Clark Collection will be exhibited at the Corcoran Gallery of Art from October 2 through November 16. These Persian rugs have never been shown before as a unit in which the influential tradition of Herat weaving may be traced from the early 16th through the 17th century.

Herat, a city in Eastern Persia, and now a part of Afghanistan, was the prosperous seat of the courts of the Timurids in the 15th century. It was here that the decorative formula of a carpet became extremely popular, imposing its design on Turkish and Indian looms. Herat rugs were imported extensively to Europe to hang in Baroque palaces and churches, and they appear in the portraits of Van Dyke and Rubens and in the interiors of de Hooch and Vermeer.

Supplementing the exhibition of Herat rugs is a showing of selected modern carpets, borrowed through the courtesy of the Iranian Government.

### FRANCO-AMERICAN DISTRIBUTION CENTER

A non-profit, private society, incorporated under the laws of the State of New York, the Franco-American audio-visual Distribution Center was founded in 1947 to prepare and distribute educational aids, especially audio-visual materials relating to France and the United States. The FADC functions as a lending library, charging a small annual fee for membership which is open to schools, universities, libraries, museums and all educational organizations in the United States.

Teaching aids in the social studies, art and music, science and materials on France are available in lantern slides, films, exhibits and framed reproductions. A catalogue of the items available for the 1948-49 school year may be procured from Pierre Guédenet, Executive Secretary, FADC, 934 Fifth Avenue, New York 21, N.Y.

### NEW CHAIRMAN OF FINE ARTS AT MEMPHIS ACADEMY

Reginald H. Neal, former head of the Art Department at Milliken University and Director of the Decatur Art Center has accepted the position of Chairman of Fine Arts at the Memphis Academy of Arts.

The Memphis Academy, one of the youngest accredited art schools in the country, offers now the B.F.A. degree. Academic work for this degree is taken at Southwestern University and Memphis State College.

The new four-year program is designed to concentrate upon the personal development of the student as a fine artist and also to offer an alternative vocational program. Vocational alternatives are: 1) Educator, 2) Museum Specialist, 3) Critic and Art Editor, 4) Craftsman in Jewelry and Metal Craft, Pottery, Ceramic Sculpture, Weaving and Textile Application. In the first three of these alternatives, academic courses will supplement the professional art courses. Apprenticeships as teachers,

journalists, and museum workers will be arranged. In the fourth, or Craft Vocational, every effort will be made, as the student masters his craft, to have him contact the markets wherein he will be best suited to dispose of his work as well as to further a higher quality of crafts-produce.

### OHIO VALLEY ART CONFERENCE

The 10th meeting of the Ohio Valley Art Conference was held in Oberlin on Friday, October 15. The general subject was: "The Balanced College Art Program." Sessions of a Symposium of Medieval Architecture followed on October 16.

### SOCIETY OF ARCHITECTURAL HISTORIANS

Carroll L. V. Meeks, President of the Society of Architectural Historians, has outlined the activities of the organization in an informal report to members. Other officers for the year are: Buford Pickens, Vice President; Clay Lancaster, Secretary-Treasurer; and Rexford Newcomb, Clarence Ward, Turpin C. Bannister, Richard Krautheimer, Ruth E. Cook, and Henry-Russell Hitchcock, Directors. The business office of the Society will now be in New York at the Ware Library, Avery Hall, Columbia University.

### MIDWESTERN COLLEGE ART CONFERENCE

The annual meeting of the Midwestern College Art Conference will be held at the State University of Iowa, Iowa City, November 19 and 20.

### 70TH ANNUAL STUDENT EXHIBITION AT CHICAGO ART INSTITUTE

The School of the Art Institute of Chicago celebrated its seventieth anniversary with a students' exhibition of two thousand objects in all media. This exhibition contained painting, sculpture, prints and drawings, and also included

examples of the work done in the industrial design, weaving, ceramics, interior design, advertising and printing, fashion and fabric design departments as well as charts made in the history of art department.

### SERIGRAPHS AT MADRAS

An exhibition of 50 serigraphs circulated by the U. S. Information Service has been held for two weeks at Madras, India, in the Madras Government Museum. Another group has been shown at Colombo, Ceylon.

### WANTED: WÖLFFLIN

Anyone owning an English translation of Heinrich Wölfflin's *Kunstgeschichtliche Grundbegriffe* they can spare will oblige Lincoln Rothchild, chairman of the Art Department at Adelphi College, by selling it to him. He offers ten dollars for a perfect copy or what have you? Home address: 107 Bedford Street, New York 14, N.Y.

### U. OF ILL. PLANS SPRING EXHIBIT

The plans are in progress for the second exhibit of American Art in cross-section, to be held this Spring during the 1949 Festival of Contemporary Arts at the University of Illinois. Prof. J. Denton Hogan, chairman of an Art Department committee composed of C. V. Donovan, Allen S. Weller, Warren J. Doolittle, Harold A. Schultz, and Nicholas Britsky, reviewed West Coast art this summer for possible inclusion in the show. Several members of the committee will visit New York this fall to select other paintings for the exhibit.

In spite of the conversion of their gallery into a drafting room, the committee is hopeful that adequate space will be made available for this exhibition without limiting its scope. The Board of Trustees has appropriated fifteen thousand dollars for this exhibition, the same amount allocated for the 1948 show.

### ST. LOUIS CITY ART MUSEUM EVENTS

The City Art Museum of St. Louis has announced its Fall and Winter program. Included on it are "Masterpieces from the Berlin Museums", which will be shown from January 25 to February 14, 1949. Other exhibitions scheduled for the winter months are the Mississippi Valley Salon of Photography, the Eighth Missouri Annual and an exhibition of paintings by Oskar Kokoschka, Czech artist now living in London.

Motion pictures, one on the works of Henry Moore and another called "French Tapestries Visit America", will be shown. The regular Monday night lectures, a new series of "Museum Hours for Adults" and the popular Saturday Afternoon Gallery Talks will again be given. Two radio programs are being presented weekly, one over KFUD and KFUD-FM on Mondays at 5:15 P.M. and another over WEW and WEW-FM on Thursdays at 1:45 P.M. Television programs are also presented weekly over KSD-TV on Mondays from 7:30 to 7:40 P.M.

### GIMBEL WISCONSIN COLLECTION

The Gimbel Wisconsin Centennial Art Collection, a group of 32 oils by Wisconsin artists painting Wisconsin subjects, is currently showing at the Wisconsin Centennial Exposition in Milwaukee, and after touring the state, it will be presented to a Wisconsin art museum, college, or other cultural center.

First award of \$1000 went to Edmund Lewandowski of the Layton School of Art for his *Ore Freighter*; second award of \$750 was won by Franklin Boggs, Beloit College, for his *Wisconsin County Fair*; awards of \$500 each were won by Joseph Frieber, Milwaukee State Teachers College, and Karl Priebe of the Layton staff; and a \$300 prize went to John Wilde of the University of Wisconsin.



Other art teachers represented in the collection are: Forrest Flower, Richard H. Jansen and Gerrit V. Sinclair of Layton School of Art; Alfred Sessler, James Watrous and Santos Zingale of the University of Wisconsin; Emily Groom, Milwaukee Downer College; Robert von Neumann, Milwaukee State Teachers College; and Tom Dietrich, Lawrence College.

### CURRIER ART CENTER REOPENS

The Currier Gallery of Art, Manchester, N.H., is reopening its Art Center which has been closed since the summer of 1945. Its program of art classes for children between the ages of four and seventeen will be based on the idea that art for children has sound educational value, of far greater importance than the recreational role commonly assigned to it.

Mrs. Louise Mossgraber Cardeiro has been appointed as Supervisor of Education to take charge of the activities at the Currier Art Center. Classes will be held in painting, drawing, modeling, pottery and block-printing. Membership in the Art Center is open to residents of the entire state of New Hampshire.

### AVAILABLE FILMS ON ART

Falcon Films, Inc., 44 West 56th Street, New York 19, N.Y., is presenting as the first film of an art series "Henry Moore," a record of his exhibition of sculpture and shelter drawings held at the Museum of Modern Art in 1947. James Johnson Sweeney, lecturer and author of the book on Henry Moore narrates his script and the artist himself comments on his shelter drawings. "Henry Moore" is a 22-minute, 16mm. film in sound and color which may be either rented or purchased.

Franco-American Distribution Center, 934 Fifth Avenue, New York 21, N.Y., offers a 30-minute film "Henri Matisse," produced in 1946 by the *Direction Générale des Relations Culturelles*. This introduction to the technique and work

of Matisse includes an interview with the artist and a slow-motion study of his drawing and his painting. (See *Time*, Sept. 27, 1948, p. 51.) Text of French narration is furnished with the film, sound may be in French or English, and the film is available in 16mm. and 35mm. Other rental films from FADC include: "Aristide Maillol", the more famous works of the sculptor and an interview with him in his studio (35mm. and 16mm., sound, French, 30 minutes); "Rodin", his life and works (16mm., sound, French, 20 minutes); "Tapisseries de France", the technique of tapestry making and views of famous tapestries, including a detailed description of the 14th century *Apocalypse of Angers* and the story it tells, (16mm, sound, French, 20 minutes); "Tapisseries d'Aubusson", the modern tapestry-making center of Aubusson under the direction of Jean Lurçat (16mm., sound, French, 25 minutes); "Art Survives the Times", protection of art treasures during the war, with glimpses of famous contemporary French artists in their studios: Braque, Picasso, Matisse, Rouault, and others (16mm., sound, English, 10 minutes); "The Cathedral of Chartres", courtesy of the Focillon Society, filmed by Prof. Sumner McK. Crosby, Yale University (16mm., silent, Kodachrome, 10 minutes).

### PRINT, A QUARTERLY

The latest issue of *Print*, Vol. V, No. 4, contains "Museum Publications Come to Life" by Eugene M. Ettenberg, an article showing the beauty and persuasiveness in the format of art books, leaflets and publications. This is typical of the kind of material published in *Print*, a Quarterly Journal of the Graphic Arts. William E. Rudge, Woodstock, Vermont is the publisher.

### CUNNINGHAM MEMORIAL EXHIBITION

A memorial exhibition of serigraphs by Marion Cunningham is being held at the Serigraph Galleries, New York. A

prize fund has been established to commemorate the name of Marion Cunningham, and the prize will be awarded each year to the woman artist submitting the best serigraph to the National Annual Exhibition conducted by the National Serigraph Society.

#### COOPER UNION FALL EXHIBITS

An exhibition of modern toys, Nov. 16 to Dec. 11, will be the Cooper Union Museum's principal show this Fall. Only well-designed and moderately-priced toys which have both appeal and developmental value for children will be considered for inclusion. Motion pictures and puppet shows are being planned in conjunction with the exhibition.

A showing of Islamic textiles was exhibited throughout October. Ancient civilizations of Egypt, Greece, and Rome were illustrated in a third exhibition which opened the latter part of September.

#### WORCESTER MUSEUM ANNIVERSARY

On May 20, 1948, fiftieth anniversary of the opening of its original building, the Worcester Art Museum completed a half century of service. The summer News Bulletin and Calendar of the museum contains a brief historical outline of its activities from its inception.

#### NEW AUSTRIAN ART PUBLICATION

The first annual volume of *Österreichische Zeitschrift für Denkmalpflege*, a new periodical published by Anton Schroll and Co. of Vienna, is now available. The yearly subscription price in the U.S. is eight dollars for six numbers. Most of the articles are concerned with recently discovered paintings and sculptures in churches and castles of Austria, Italy, Switzerland, Hungary and other countries, and each article is generously illustrated. All correspondence concerning the *Zeitschrift für Denkmalpflege* should be addressed

to the editor and director of the Denkmalamt, Dr. Otto Demus, Bundesdenkmalamt, Wien I (Austria), Burg, Marschallsteige; or to Anton Schroll and Co., Publishers, Wien V (Austria), Nikolsdorfer Gasse 7-9.

#### NEW GERMAN ART

The Egon Günther Gallery of modern art is supporting the new German art called the "Avantgarde of the modern German Art." This summer the gallery presented an exhibition of surrealists, titled *Vision und Magie in der zeitgenössischen deutschen Kunst*. Mr. Günther writes from Mannheim that they are attempting "to demonstrate the new German Art in a theoretical, literary and musical manner." A catalogue has been published containing reproductions and descriptions of the painting.

#### 2ND ANNUAL WOODSTOCK ART CONFERENCE

The second annual Woodstock Art Conference was held August 28 and 29 at Woodstock, N.Y., under the joint auspices of the Woodstock Artists Association and the Artists Equity Association.

Eugene Ludins, painter and president of the Woodstock Artists Association, opened the two-day symposium by leading the discussion "Interrelation of the Arts". The second session was concerned about the economic and social problems under the title, "The Changing Horizon", with Sidney Laufman, painter, serving as Chairman. At the final conference session, seven painters, with Karl Fortress as Chairman, presented their respective views under the title "The Artist Makes His Statement."

Other speakers included Yasuo Kuniyoshi, Paul Burlin, Ben Shahn, G. K. Morris, Jack Levine, Herman Cherry and William Hayter, artists; Isamu Noguchi, sculptor, Lester Longman, Hans Van Weeren-Griek and H. W. Janson, art historians and educators; Elizabeth McCausland, writer; Edith Halpert, Director of the Downtown

Gallery, New York City, Harold Clurman, theatrical director; Henry Cowell, composer, and Peter Blake, architect.

The conference was organized by leading members of the Woodstock art colony for the purpose of providing a platform for painters, sculptors, practitioners of the other arts, critics, art dealers, and educators, and to discuss the pressing problems of the creative worker and his public. A report of this conference is being published and may be purchased from Artists Equity Association.

### AN INSTITUTE IS

A symposium about the statement by the Institute of Contemporary Art in Boston on "Modern Art" and the American Public" has been published under the title *An Institute Is an Institute Is an Institute* at Bard College. Members of the faculties of Bard College, Bennington College, Goddard College and Olivet College participated in the discussion, and all branches of the Fine Arts were represented.

Stefan Hirsch, Bard, writes in the foreword that "our own business is art and education and we are minding it." The lively discussions that follow express the opinions of the artist-teachers who signed them and are not necessarily those of their departments or colleges. This short but sincere attack against the Institute of Contemporary Art in Boston is another tribute to the artists' alertness and genuine concern over the present state of confusion.

### END OF A COLLECTION

Eighty of the 117 oils and watercolors in the State Department Collection sold by War Assets Administration went to six colleges and universities, and another fourteen went to six high schools and Boards of Education.

The University of Oklahoma received 35, the largest number, Alabama Polytechnic was second with 32, the University of Georgia was awarded 10, Washington University received 6, Rut-

gers University 4, Agricultural & Mechanical College of Texas 2, and Old Polytechnic Institute 1.

### PAINTINGS BY PRINTMAKERS

The second annual "Paintings by Printmakers," a juried exhibition of 42 paintings by members of the National Serigraph Society, will be shown through November at the Serigraph Galleries, New York. The Jury of Awards, composed of Dorothy C. Miller, Robert Goldwater, and Georges E. Seligman, selected the following paintings to receive prizes: First prize—*Rooftops in Storm*, Sylvia Wald; second prize—*Shore Memory*, Dorr Bothwell; third prize—*The Demonstration*, Ruth Gikow. Lena Gurr and Isaac Lane Muse received honorable mention.

### CALL FOR BETTER ART EDUCATION

A five-day conference to study the role of art in general education was held May 11-15 at Unesco House in Paris. Dr. Herbert Read presided over the meetings and Dr. Thomas Munro was reporter. Other experts present included M. Georges Favre, France, and M. Zoltan Kodaly, Hungary.

The experts urged development of the place of the arts in general education programs throughout the world and for better utilization of art for strengthening international inter-cultural understanding. They also recommended the creation of National Committees in each Member State to stimulate the improvement and expansion of art instruction in school and adult education. Proposals included the establishment of an International Council for the Arts in General Education to be supported by the National Committees in each country. Such an International Council would serve as a clearing-house for information regarding improved methods for teaching the arts, circulation of exhibitions, translation and publication of important books and articles in the field. It would also promote international fed-

erations of teachers and students on a scholarship basis.

### HOFSTRA COLLEGE EXHIBITIONS

The first of nine exhibitions featuring the work of contemporary artists is being shown in the faculty lounge of Hofstra College at Hempstead, L.I. Twelve paintings by Waldo Pierce, loaned by Midtown Galleries, is currently showing. In the future, the college will exhibit works by Long Island artists and photographs and paintings by its students as well as known contemporaries.

### SMITH MUSEUM ADDITIONS

Edgar C. Schenck, Director of Smith College Museum of Art, reports that the Gallery has been completely redone during the summer. The walls have been recovered and the Gallery has been extended toward the Art Building. Nesta Rubidge (Smith '48) has completed a new mural in the tunnel between these buildings.

Also, the Museum has recently acquired a Ben Shahn and a Hogarth. An exhibition on Pompeii and its influence in the late 18th and 19th centuries opens in November. A symposium has been scheduled on November 19 and 20 in commemoration of the discovery of Pompeii. Outside speakers include Lily Ross Taylor, Karl Lehmann, Gilbert Highet, Jean Seznec, Meyric Rogers and Agnes Mongan.

### TO EXHIBIT EASTMAN'S ART

A group of European paintings assembled by the late George Eastman will be exhibited in the Memorial Art Gallery, Rochester, for one year. Then the collection will be returned to Eastman House, which is now undergoing alteration. The fourteen canvases by such masters as Rembrandt, Tintoretto, Hals, Van Dyck, Gainsborough and others are the property of the University of Rochester.

### ST. LOUIS SHOWS PRIVATE COLLECTORS

The City Art Museum showed the art of private collectors in St. Louis whose activities are concentrated on twentieth century painting, drawing and sculpture. Picasso, Klee, Rouault, Chagall, Chirico, Braque and Beckmann were represented in the sixty works shown. The last exhibition drawn from local collections, held thirteen years ago, was composed primarily of works of old masters.

### BOOK NEWS FROM TUDOR

The Tudor Publishing Company has just completed negotiations with Braun & Cie. of France for the printing and importation of such huge quantities of the latter's popular monograph series, *The Collection Les Maitres*, as to make possible a reduction in price from \$1 to fifty cents each, effective immediately. At the same time, Tudor has arranged for new, large printings of all monographs in the *American Artists Group* series and will effect the same price reduction on these.

Forty titles in *The Collection Les Maitres* and twenty titles in the *American Artists Group* series are affected. The new price will also apply to future additions to both groups of books. The full trade discount will apply as before.

### STEPHENS COLLEGE OPENING EXHIBIT

Stephens College announces a 1948-49 series of exhibits featuring modern American and modern European artists. The opening exhibit of the season represents recent work of Worden Day.

### POLICY AT MINNESOTA DEFINED

The Department of Art at the University of Minnesota, reorganized last year under the Chairmanship of H. Harvard Arnason, has defined its general educational policy as follows:

"The principal objective of the Department of Art is to contribute to the

general education of all students of the University of Minnesota. It will be concerned primarily with the training of 'consumers' of art rather than producers. . . . The Department of Art is not a professional school. It makes no pretense of offering intensive professional training in painting, industrial design or commercial art. For those students interested in acquiring a liberal education and then proceeding to a professional school, it will offer a sound series of studio and theory courses, intended to provide basic technical skills and principles of design, as well as sufficient background in history and criticism to enable the student to enter any professional school at an advanced level and to complete his training there within a minimum of time."

In addition to the permanent professional faculty, a series of nationally-known artists will visit the department for a single term, or quarter. Among the artists already invited for the present and next year are Paul Burlin, Arnold Blanch and Philip Guston. A one-man show of each artist's work is planned at the University Gallery during his stay. This plan will be expanded to include sculptors and artists in other media, and later these visitors will be supplemented by other visiting artists and art historians staying for longer periods of time.

Graduate work will be offered in both the history and practice of art. Degrees will be given only in the history of art, but a limited amount of studio work may be an acceptable minor subject. There are no immediate plans for the offering of graduate degrees in the practice of art, although various cooperative plans of study are now being explored with the Minneapolis School of Art and the Walker Art Center School.

The Department of Art is being completely re-equipped with classroom, studio and study materials of all kinds. The University Gallery, which is now part of the department, is being greatly expanded into a gallery and study cen-

ter for the examination of prints, photographs, and original works of art of all types. The director of the Gallery, Mrs. Ruth Lawrence, in consultation with an advisory board of the art faculty, is developing a series of exhibits directly coordinated with the work of the department.

### WHITNEY STAYS INDEPENDENT

The Whitney Museum of American Art has abandoned the plan for coalition in which the collection of American painting and sculpture owned by both the Whitney and the Metropolitan Museum would be exhibited in the latter's buildings. The Whitney Museum will continue as an independent institution. The Metropolitan Museum will take an active part again in the collection and exhibition of contemporary American Art. The agreement between the Metropolitan Museum, the Museum of Modern Art and the Whitney Museum, which was executed in September, 1947, will be amended in view of the changed circumstances resulting from the abandonment of the plan of coalition.

### REPRODUCTIONS AVAILABLE IN THE NETHERLANDS

Mr. John Van Lennep, Vondelstraat 34, Amsterdam W. 1 (Holland) is preparing a complete alphabetic catalogue of photographic reproductions (both in black and white and in color) available in the Netherlands of all works of art in the various Museums and private Collections. It will be possible to buy any of these prints at normal prices. Applications for this catalogue and prints should be made directly to Mr. Van Lennep.

### KUNSTCHRONIK

*Kunstchronik*, published by Hans Carl, Nuremberg, for the Central Institute of Art History in Munich, surveys current art activities. Vol. I, Nos. 7-8, July-Aug. 1948, reports on the work at the Mannheim City Museum from



1945 to 1948, reviews the collections and exhibitions of the various German museums, gives the condition and restoration of public buildings, and lists recent exhibition catalogues and museum notes.

#### **DR. WAAGE EDITS NEW PUBLICATION**

Dr. Frederick O. Waage, professor of the history of art and archaeology at Cornell University, is the editor of the latest volume on the results of archaeological excavations made near ancient Antioch, Syria. The volume, "Ceramics and Islamic Coins," newly published, is the fourth in a six-volume series on "Antioch on the Orontes." Published by the Princeton University Press, the book was prepared by a committee on the excavation of Antioch and its vicinity. The committee is jointly sponsored by the Baltimore Museum of Art, the Musées Nationaux de France, Dumbarton Oaks Research Library and Collection, the Worcester Art Museum and Princeton University. In addition to editing the volume, Dr. Waage contributed chapters on "Hellenistic and Roman Tableware of North Syria" and "Glazed Pottery." Other contributors include Howard Comfort of Haverford College (Mass.) and George C. Miles of the American Numismatic Society, New York.

#### **INTERNATIONAL TEXTILE EXHIBITION**

The Fifth Annual International Textile Exhibition under the sponsorship of the Art Department of Woman's College of the University of North Carolina, the Enka Corporation, the Burlington Mills Corporation, Cone Mills, Hughes Fawcett, Inc., and Marshall Field and Co. may be seen in the Weatherspoon Gallery, Greensboro, during November. Included in the exhibit are the 21 prize-winning pieces in seven categories which will be added to the permanent collection of the art department, with the design remaining the property of the designer.

The jury which selected the purchase awards totalling approximately \$2,000 was composed of Dr. George E. Linton, dean of the Textile Department of the Fashion Institute of Technology, New York; Miss Gladys G. Miller, authority on home furnishings and design, New York; and Prof. Norma Hardin of the Woman's College Art Department and chairman of the exhibition.

#### **PORTLAND EXTENSION COURSES**

The Portland Extension Center of the Oregon State System of Higher Education offers night courses in art, given in cooperation with the Museum Art School. In addition to studio classes in painting, drawing, print making and design, courses in art education, art appreciation, and a survey of the visual arts are being presented.

#### **NEW COURSE AT PRATT**

The course, "The Heritage of Contemporary Art," initiated by William L. Longyear, head of the department of advertising design at Pratt and conducted by Herschel Levit, is being given on Thursday afternoon each month to provide art students at the Institute with an understanding of all of the fine arts, including music, which have influenced the art of today.

Pravina Vashi demonstrated Oriental dance at the first forum, part one of the presentation on art of primitive and ancient societies. Miss Vashi is a student of architecture at the Institute, and was the leader of a troupe of Hindu dancers and musicians who gave performances at the Belasco Theater last year.

A second feature of the first forum was the showing of Jean Cocteau's documentary sound film, "L'Amitié Noire," of tribal dances of French Equatorial African natives, from the Museum of Modern Art collection.

Part two of "Primitive and Ancient Societies," to be given November 18, will deal with the art of later Greece and Rome, and the beginnings of the

**Middle Ages.** This forum will present a concert pianist in a demonstration of the Gregorian chant, to be followed by two films. One of these, "The Stone Wonders of Naumburg," is a German film produced in 1935 depicting the architectural beauty of the Naumburg cathedral with a sound tract of Bach organ music as played by Fritz Heitman. The second film, "Gypsies of Spain," produced last year in the province of Granada, pictures folk dances of the Spanish gypsies with a sound accompaniment of flamenco music.

The first semester is being devoted to the art forms from the beginning of civilization up to 1900, and the second semester to the art of this century.

#### CLEVELAND EXHIBITION SCHEDULE

The Cleveland Museum of Art announces the following current exhibitions: "Wedgwood: A Living Tradition," "Work of Vincent Van Gogh," "Art of Lithography," and "Social Life in the 1880's."

#### UNITED STATES BOOK EXCHANGE

*Unesco Bulletin for Libraries*, Vol. II, No. 9, September 1948, outlines the functions of the United Book Exchange, incorporated February 25, 1948. While full-scale operations will not be possible until the finance arrangements have been completed, the present staff of the American Book Center has begun the processing of approximately a quarter of a million pieces it has on hand.

Under the initial plan, the center will act as an agency for the collection, listing, and distribution through the exchange of printed material from and among national exchange centers in other countries, individual libraries, institutions and learned associations in countries where centers do not exist, and libraries and other institutions in the U.S.

Material handled will be limited at first to printed matter of scientific or

literary character. It will comprise books, pamphlets, periodicals, government documents, music, printed leaflets, occasional papers, etc. Not included, at least for the present, will be microfilm and microprint, motion pictures, art reproductions or newspapers.

The United States book exchange hopes eventually to be a bibliographic and operational center, able to offer information on a world-wide basis, and to carry through exchange transactions respecting all types of printed and filmed material.

The Canadian council for reconstruction through Unesco, in collaboration with the Canadian Library Association, is establishing a book center in Halifax, Nova Scotia, and has plans to develop in the immediate future a program of activities similar to that of the American book center.

Current lists of books wanted, books for exchange and books available for free distribution are included in this issue. All communications concerning the Bulletin should be addressed to The International Clearing-house for Publications, Unesco House, 19 Avenue Kléber, Paris 16<sup>e</sup>, France, marked "Bulletin".

#### KANSAS WATER COLORS SENT TO ENGLAND

Forty-eight water colors by Prairie Water Color Painters have been shipped to Mr. A. L. Thorpe, Curator of the Museum and Art Gallery at Derby on an exhibition exchange.

#### HERBERT READ CRITICIZES UNESCO

Mr. Herbert Read, during a special interview granted May 15 to the *Unesco-Courier* in Paris, criticized Unesco and its Constitution, though he affirmed his belief in the importance of its role in the world today. In the *Unesco-Courier*, Vol. I, No. 5, June 1948, (p. 6) Mr. Read states:

"Any criticisms I make of Unesco are based on a desire to co-operate. They

are not inspired by any fundamental animosity to the aims of Unesco. At the same time, I do feel that a certain presupposition about the nature of culture and the means of promoting it have been made which are fallacious. The false assumption to which I refer, and which seems to be present in the Constitution of Unesco, is that culture is something ready-made, already formulated and developed, and has merely got to be shared by the largest part of the people in order to bring about a peaceful state of the world.

"But culture and civilization are a growth, a creative process, an activity. Our aim should be to stimulate that activity at the roots. This 'root stimulation,' however, involves an activity not contemplated in the Constitution of Unesco. The energies of Unesco are being dissipated in intellectual and organizational activities which are seldom concrete in their results.

"The most effective way of changing the minds of men is through education. Yet education must be understood in a sense not evident in the Constitution of Unesco since it interprets education in a spirit of intellectualism and scientific humanism. I feel that education, to be effective, must be much more 'activist,' relying more on practical and creative activities and less on book knowledge and literacy.

"Unesco ignores this problem. But in my opinion, more serious than illiteracy is 'the problem of anesthesia'—that is the lack of taste and sensitivity which affects not ten to fifteen per cent but ninety per cent of the population of the world. Unesco's work should be aimed more at people than at ideas. It should establish practical institutions rather than communities of good-will and this should be done on a big scale. I suggest, for example, the creation of an Institute of Experimental Education, where new methods of education would be demonstrated and where teachers could come to learn of progressive methods of education."

Regarding the title of Unesco which distinguishes Education, Science and Culture, Mr. Read declared:

"If you separate science and education from culture, why not distinguish art and religion? The very fact that science and education were picked out by Unesco reveals a bias—perhaps an unconscious bias—in the minds of those who established it. That science is distinct from culture is a modern development which to the Greek philosopher would have seemed quite monstrous. It represents a materialistic point of view of civilization which is suspicious of the word culture and seeks to correct it or counter-balance it with the term scientific."

In conclusion Mr. Read said, "I believe an organization on the lines of Unesco to be essential. If we do not agree with the Constitution and Unesco's procedure, we must not stand aside and merely condemn, but at any rate make an effort to transform it. If one has any belief in peace and the future of world culture, an organization of this kind is essential and must be criticized until it does its job more and more effectively."

#### REMBRANDT SHOWN AT FOGG

A six-week exhibition of some of the most valuable and rare paintings and etchings of Rembrandt will continue at the Fogg Art Museum of Harvard University through November 27. The exhibition celebrates the publication by the Harvard University Press of a two-volume work on Rembrandt by Professor Jakob Rosenberg, Curator of Prints of the Fogg Museum.

Eleven paintings, chiefly portraits, were selected to give an impression of Rembrandt's vigorous realism and powerful imagination. The sixty etchings reveal his creative ability in this medium and include landscape, portraiture, genre and Biblical subjects. Loaned by The Pierpont Morgan Library, the *Hundred Guilder Print*, the *Three Crosses*, the *Ecce Homo*, and the

*Self Portrait of 1648* have never before been shown outside New York.

#### CONN. ART TEACHERS EXHIBIT

The annual exhibition of the Connecticut Arts Association whose members are drawn from teachers in private and public educational institutions, opened October 29 at the Yale University Art Gallery.

#### ACTIVITIES AT THE VIRGINIA MUSEUM

This summer the Virginia Museum of Fine Arts received the portrait *Mrs. Raikes and Daughter* by Sir Thomas Lawrence for extended loan by an anonymous patron.

Special exhibitions on the October calendar included "The Artists Look Like This," portrait photographs by Arnold Newman, accompanied by original works of the artists whose portraits were included in the exhibition; "American Resorts of the 19th Century," representing resort architecture in America from 1850 to 1900 through lithographs loaned by the New York Historical Society, the Old Print Shop, and Mr. Perceval Reniers of White Sulphur Springs; and "The U.S. House—Then and Now," illustrating the evolution of the American house of which the first section, loaned by the *Architectural Forum*, is called "Houses U.S.A. 1607-1946" and the second section, loaned by the Museum of Modern Art is entitled "If You Want to Build a House."

#### N.Y. PUBLIC LIBRARY ART EDUCATION PROJECT

The Art Education Project of the New York Public Library offers a series of weekly art lectures to be presented on Tuesdays at 6 p.m. They are: Nov. 9—*The Modern Approach in Interior Decoration* by Peter Riedel; Nov. 16—*Stained Glass Painting* by Elisabeth Gutman; Nov. 23—*The Art of Stage Direction* by Alvin Kronacher; Nov. 30—*Fine Arts as a Profession* by George Binet; Dec. 7—*Sculpture in Wood* by

Peter Lipman-Wulf; Dec. 14—*The Drama of Stage Costume* by Edna Wells Luetz; Dec. 21—*Some Aspects of South American Art* by Hanna Deinhard; Jan. 11—*Textile Designing* by Mrs. Anuta Anufrey Wirtanen; Jan. 18—*Various Aspects of Art Education* by Simon Lissim; Jan. 25—*Approaches to Art Appreciation* by Jacob Landy.

#### ALBION COLLEGE EXHIBITIONS

Albion College exhibition schedule for Fall and Winter includes the Works of Max Beckmann, "Elements of Design," "African Art," "Alfred Stieglitz, Photographer," "The Artist in Social Communication" and "Michigan on Canvas."

#### MILLS GALLERY EXHIBITIONS

Mills College Art Gallery will show "American Painters," "Swedish Decorative Arts," and "The Beginning of Photography" through December 10.

#### CENTENNIAL OF OREGON TERRITORY

The Library of Congress announces an exhibition in celebration of the centennial of the Oregon Territory. Books, manuscripts, photographs, music, drawings, prints, and maps from the collections of the Library of Congress, the National Archives, other government departments and Oregon institutions will be displayed until February 11, 1949.

#### AUSTRIAN EXHIBIT POSTPONED

The exhibition of Austrian State-owned art in the United States has been indefinitely postponed. Francis Henry Taylor, Director of the Metropolitan Museum, has announced that negotiations will be continued in the hope that the collection will be brought to America for exhibition at the Metropolitan sometime in 1949.

The masterpieces from Vienna museums under consideration represent the collections of the Hapsburgs, gathered from almost every country in Europe.

Among the famous paintings in the collection are Jan van Eyck's portrait of Cardinal Albergati, Titian's portraits of Isabella d'Este and Pope Paul III, Vermeer's *The Painter in His Studio*, and Velasquez' family portraits of the Hapsburgs.

#### CHICAGO WATER COLOR JURY

Edmund Lewandowski, Cady Wells, and Andrew C. Ritchie met at the Art Institute of Chicago on September 21 and 22 to select the Fifty-ninth Annual American Exhibition of Water Colors and Drawings and to award eight prizes amounting to \$2400. Prize awards will be announced at the opening of the exhibition in November.

#### ART OF S. CALIFORNIA PRINTMAKERS IN GERMANY

Fifty prints by members of the Southern California Printmakers were shown jointly with an equal number of contemporary German printmakers in Sommerhausen, Germany during September. Arrangements were made by Catharine Fels, acting president of the Printmakers. This new group on the Southern California campus is an outgrowth of the courses in lithography and etching under the direction of Dr. Julius Heller.

#### MINNESOTA STATE FAIR ART SHOW

For the first time in many years, the 27th Annual Fine Arts Exhibition of the Minnesota State Fair was entirely devoted to paintings, prints, and sculpture by Minnesota artists. As a special feature of the exhibition, daily demonstrations of the sculptor's methods were given by members of the Minnesota Sculpture Group. A special purchase award of \$200, recently re-established by the Minnesota State Art Commission, went to Syd Fossum for his *Engima*.

The jury, composed of Charlotte Partridge, Louis Cheskin and Robert Laurent awarded the following in oil painting, watercolors and pastels, scul-

ture, prints, and drawings respectively: 1st awards—Ralph M. Knisely, Rochester; Priscilla Jenne, Minneapolis; Dale F. Benson, Minneapolis; Rita Burnstein, Minneapolis; and Etta Wolpert, Minneapolis. 2nd awards—Laura Crowl, Minneapolis; Lawrence Rosing, Wyzata; Anthony Caponi, Minneapolis; Elizabeth Hoss, Minneapolis; and James Benton, Minneapolis. 3rd awards—Syd Fossum, Minneapolis; Henry Bannard, Minneapolis; Robert L. Wilder, Minneapolis; Edgar Barton, Minneapolis; and Elsa Jemne, St. Paul. The Sweepstakes Award went to Mr. Benson for his alabaster-ebony sculpture *Fish*.

#### NEW PUBLICATIONS FROM SPAIN

The Diego Velazquez Institute of Art and Archaeology has started a new series of publications called "Spanish Cathedrals." This series is designed to bring forth definitive contributions to the study of the historical monuments of Spain.

The first volume is a monograph on the Cathedral of Valladolid by F. Chueca Goita, (11" x 8 1/4"), 242 pp. with 41 figures and 50 plates. Cloth. Price 100 ptas.

#### MUSEUM STAFF TO SELECT CHICAGO ARTISTS EXHIBIT

The fifty-third Annual Exhibition by Artists of Chicago and Vicinity, to be shown Jan. 26 through Mar. 1, 1949, is to be chosen by members of the Museum staff instead of by jury. A committee of curators, including Daniel Catton Rich, Carl Schniewind and Katharine Kuh will visit galleries, exhibitions, and studios in search of the best works available by artists residing in the Chicago area. The exhibition will be limited to paintings in oil and water color, sculpture, prints and drawings.

#### MEETING OF KANSAS FEDERATION OF ART

The fifteenth annual meeting of the Kansas State Federation of Art was



held October 30 with the Wichita Art Association at the invitation of the Association's president, Mrs. Maude Schollenberger. Following the regular session, the Wichita Art Association conducted workshops by members of its staff; and members of the Federation were guests at the annual dinner of the Art Association.

The Fifteenth Annual Exhibition of Prairie Water Color Painters opened at this time, and an exhibition of the work of the Wichita Artists Guild was also showing in the Art Association galleries.

#### THE SPIRAL GROUP EXHIBIT

The New School for Social Research exhibited abstract paintings of the Spiral Group in October. Members of the group are Gene Arcieri, Seymour Franks, Augustus Goertz, Job Goodman, Pietro Lazzari, Michael Loew, Joseph Meert, Margaret Mullin, John Sennhauser and Wally Strautin.

#### AKRON EXHIBITS ARCHITECTURE

The Akron Art Institute has placed on exhibit a large exposition of modern design under the theme "Building Today—Church, School, Theater" in which 54 examples of contemporary architecture are represented by large photographs, models and detailed plans.

#### VASSAR REMODELS

The galleries at Vassar College have been completely remodeled. The architect was Stanley Sharp of the firm of Ketcham, Gina and Sharp. Mrs. Agnes Clafin reports, "We are gradually submerging our gothic shell and managed one small lecture room in contemporary style—without a vestige of gothic showing anywhere!"

#### L.A. COUNTY MUSEUM ASSOCIATION

Carl S. Dentzel, Northridge, has been elected president of the Museum Associ-

ation. The Association, organized in 1940, now has over 1200 members.

#### FARNSWORTH ART MUSEUM OPENED

The William A. Farnsworth Art Museum, Rockland, Maine, opened August 15, 1948. The Museum was a gift of the late Miss Lucy C. Farnsworth who bequeathed approximately \$1,300,000 for the construction of a museum which would be free to the public in all its services.

The Boston Safe Deposit and Trust Company was named as trustee of the estate and appointed Robert P. Bellows of Boston to obtain paintings, drawings, prints, and sculpture for the museum in the capacity as agent for the trust until the appointment of the director. Mr. Bellows established the policy of acquiring 19th and 20th Century art. The majority of the paintings collected are the work of American born artists, many of them by men who were either born in Maine or who chose this state as their home.

James M. Brown III has been selected as the first Director of the Farnsworth Museum. He resigned his position as Assistant Director of the Boston Institute of Contemporary Art to accept this directorship. Assisting Mr. Brown as members of the museum staff are Miss Laura Pomeroy and Robert Lindquist.

#### CHINESE PAINTINGS IN CALIF.

The Los Angeles County Museum will show about fifty Chinese paintings on silk and paper through December. Mr. Henry Trubner, curator of Oriental art at the Museum, is responsible for the exhibition which includes many rare and priceless paintings.

#### PALLAS

*Pallas*, International Art and Archaeology News Bulletin, published bi-monthly in Geneva, reports acquisitions, exhibitions, publications, excavations, restorations, prizes, dealer's activities and other items of international interest.

Annual subscription rate is \$5 and is acceptable directly to the editor or through any agent or bookseller.

### NEW BULLETIN OF THE WALTERS GALLERY

The Walters Art Gallery, Baltimore, is publishing a new Bulletin which will appear the first of each month from October through May. Subscription fee of \$1 for 8 issues should be sent to the Walters Art Gallery, Charles and Centre Streets, Baltimore 1, Md.

### RELATED ARTS SERVICE PUBLICATIONS

Copies of the following publications may be secured from the Related Arts Service, 511 Fifth Ave., New York 17, N.Y.:

Vol. V, No. 2, June 1947, Edwin Ziegfeld, "Toward a Strong National Organization in Art Education"; Vol. V, No. 3 October 1947, "Educators Report on Art Education," with Italo L. de Francesco, Lester Dix, Edwin Ziegfeld and Abel Hanson contributing; Vol. VI, No. 1, February 1948, Lynn Poole, "The Museum Goes to School"; Vol. VI, No. 2, March 1948, "The National Art Education Association—A Report of Progress" by Edwin Ziegfeld, Rosemary Beymer, Ruth W. Coburn, Archie Wedemeyer, Joseph Marino-Merlo and Italo L. de Francesco; Vol. VI, No. 3, May 1948, O. A. Hankomer, "Art Education and the Art Teacher."

### SPANISH MASTERS OF 20TH CENTURY PAINTINGS

The San Francisco Museum of Art offered as its first major exhibition of the year "Spanish Masters of the 20th Century," some 60 paintings by three of the greatest pioneers of the Modern Art movement—Picasso, Gris and Miró. With the exhibition, the museum has published a fully-illustrated catalogue containing essays, appraisals, photographs of the artists, a series of their

quotations, and a list of their work in the exhibition. The exhibition will be shown from October 26 to November 28 at the Portland Art Museum which collaborated with San Francisco in the undertaking.

### WALTERS GALLERY EXHIBITIONS

The Gallery's first special exhibition of the museum year will be a showing of late 18th and early 19th Century English and American portraits through December 5. The main purpose of this exhibition is to bring together outstanding works by America's "old masters"—Copley, Charles Wilson and Rembrandt Peale, Stuart, Sully—and by some of their English contemporaries—Reynolds, Romney, Reaburn, Lawrence—from Baltimore collections public and private.

The newly-installed "Mesopotamian Collection," a permanent display, will open November 20. Dorothy Kent Hill, Curator of Ancient Art, will lecture Sunday, November 21, on the collection.

Recently acquired is the 17th Century Flemish panel, *The Visit of the Infanta Isabella and the Archduke Albert to the Antiquary's*, executed by (or in the workshop of) Jan Brueghel.

### FAMOUS NAVY PAINTINGS AT THE MET

An exhibition of more than 200 paintings and prints, including works of prominent early American artists as well as outstanding combat paintings of World War II by official U.S. Navy Combat Artists, will be shown at the Metropolitan Museum of Art through December 5, 1948.

### "FUN WITH ART" WORKSHOP

The Division of Education, Philadelphia Museum of Art, announces its "Fun with Art" workshop course of 16 sessions and 4 how-to-do-it demonstration talks by Adolph Dehn, Jo Davidson, Karl Knaths and Benton Spruance. The series runs from Novem-

ber 17 to April 13 on Wednesday evenings.

### COOPER UNION FORUM

The Friday evening series of the Cooper Union Forum on Americana will include art, music, poetry, folklore and traditions of the South, West, and New England. Two meetings of the series will treat American folk art generally, with Bartlett H. Hayes, Director of the Addison Gallery of American Arts talking on "The Future of America's Past" and with Harry Holtzman, President of the New York Society for General Semantics, talking on "Sociological Aspects of American Art."

### EXHIBITIONS AVAILABLE

The American Federation of Arts offers the following new traveling exhibitions for their 1948-49 season: 19th Century French Paintings from the Collection of the Art Institute of Chicago; The Paintings of John Sloan, lent by the Kraushaar Galleries, New York; St. Louis' Jefferson Memorial Competition, sponsored by the Jefferson National Expansion Memorial Association; Five American Painters (Max Weber, Marsden Hartley, Abraham Rattner, Milton Avery and Karl Knaths), lent by Paul Rosenberg, New York; Early 20th Century American Watercolors, lent by the Columbus Gallery of Fine Arts from its Howald Collection; Abstract and Surrealist American Art, assembled by the Art Institute of Chicago. For a complete list of exhibitions available, write Mrs. Annamarie Henle Pope, Assistant Director in Charge of National Exhibition Service, AFA, 1262 New Hampshire Ave., N.W., Washington 6, D.C.

The Norlyst Gallery, Inc., New York, will circulate this year "Seaboard and Midland Moderns," an exhibition composed of work by artists resident in the Middle West and in New York. The purpose of this exhibit is to show to the people of smaller communities that artists among them are working seriously in the modern vein, and that

modern, or abstract, or experimental art, feels at home in a small town regardless of location.

The Kansas State Federation of Art is offering the following circulating exhibitions which will be available for bookings after the first of November, 1948: English Water Color Paintings, Paintings by American Indians, Oils by Kansas Artists, Prairie Water Color Painters, Prairie Print Makers, Prints by Kansas Print Makers, and One-Man Shows. Address inquiries to John F. Helm, Jr., Director of the Kansas State Federation of Art, Kansas State College, Manhattan, Kansas.

### ELECTED TO MET BOARD OF TRUSTEES

The Metropolitan Museum of Art has announced the election of three new members to fill present vacancies in the Board of Trustees. They are: General Dwight D. Eisenhower, President of Columbia University; Henry R. Luce, editor and publisher of *Time*, *Fortune* and *Life* magazines; and Walter C. Baker, Vice-President of the Guaranty Trust Company of New York.

### FRANK LLOYD WRIGHT SPEAKS IN CHICAGO

Frank Lloyd Wright addressed the Society for Contemporary American Art in the Art Institute of Chicago October 5, on the subject "In the Realm of Ideas II." The first lecture of this title was given to this same group 18 years ago.

### MASTERPIECES FROM DAVID TO COURBET

An Exhibition of French Painting from David to Courbet is being shown at Wildenstein, New York, through November 27. A series of drawings, covering the same period, will also be on display.

### DENVER 1948-49 EXHIBITIONS

The Denver Art Museum has included on its 1948-49 exhibition sched-

ule "Recent Accessions in Oriental Art" to be shown through November, "Denver Artists" through December, "Costume Exhibition" from Jan. 11 to Feb. 28, "The Modern Artist and His World" from Mar. 6 to Apr. 27; "Scandinavian Art" during April, "Out of This World" from May 6 to June 15, and "The 55th Annual Exhibition of Regional Art" during July and August. A series of one-man shows of paintings by Peppino Mangravite, Herbert Bayer, Ed Winter, Cornelis Ruhtenberg, Morris Graves, and architecture by Victor Hornbein have been arranged. Also, the Museum has planned special exhibitions for children.

### ART IN GENERAL PERIODICALS

The assistance in public art education given by recent non-professional periodicals may be seen in the few examples listed below:

*Fortune* (August 1948), "In the Heart of the Black Belt"; Jacob Lawrence, painter, brings his cotton-country impressions up to date; 3 illus. in color, p. 88 ff.

*Fortune* (October 1948), "Arrival in Cincinnati"; Prototype of the mid-century hotel is a triumphant marriage of art and economics; Color illustrations of the Miro mural in the Gourmet Restaurant, of a Calder mobile in the lobby, the Steinberg mural in the restaurant, and of Jim Davis' plastic constructions in the bar; p. 113 ff.

*Harper's Magazine* (October 1948), Lincoln Kirstein, "The State of Modern Painting," p. 47. In this article Mr. Kirstein "... deplores a basic lack of general culture, historical and scientific, on the part of most of our painters, and their lack of stable technical processes and rational craftsmanship."

*Life* (May 31, 1948), "Sculpture Lesson"; William Zorach shows how adventurous amateurs can model with clay; p. 75.

*Life* (June 14, 1948), "The Protestant Revolution," eighth in *Life's* series

on the History of Western Culture; p. 59.

*Life* (July 19, 1948), "Bonnard," last of French Impressionists, p. 52.

*Life* (August 2, 1948), "Degas' Mademoiselle Hortense Valpinçon," acquired by the Minneapolis Institute of Art, p. 77.

*Life* (August 16, 1948), "Lehmbruck Sculpture," at the Museum of Modern Art, p. 47.

*Life* (August 30, 1948), "Milles Models the Dead," fountain sculpture for cemetery at Falls Church, Virginia, p. 70.

*Life* (September 13, 1938), "18th Century England," ninth in *Life's* series on the History of Western Culture, p. 96.

*Life* (October 11, 1948), "A *Life* Round Table on 'Modern Art'"; the 15 critics and connoisseurs participating include Francis Henry Taylor, Meyer Schapiro, Georges Duthuit, Aldous Huxley, Sir Leigh Ashton, Horst W. Janson, R. Kirk Askew, Jr., Raymond Mortimer, James J. Sweeney, Charles Sawyer, James W. Forsburgh, Theodore Greene, A. Hyatt Major, James Thrall Soby, and Alfred Frankfurter.

*Look* (July 20, 1948) "Vertès Murals," p. 72; "Faces by WAL" (William Auerbach-Levy), p. 74.

*Look* (September 14, 1948) "The Changing Female Figure . . . as recorded in great works of art"; from the Venus of Willendorf to figures of Picasso and Moore, p. 69.

*Saturday Review of Literature* (August 7, 1948), James Thrall Soby, "The Venice Biennial," p. 30.

*Saturday Review of Literature* (August 14, 1948), James Thrall Soby, "Report on Paris," p. 25.

*Saturday Review of Literature* (September 25, 1948) "The Critics: Cheerleaders or Cranks?", section on Art and Music by Alfred Frankenstein, p. 6.

*Saturday Review of Literature* (October 9, 1948) James Thrall Soby, "Chal-

lenging the Lament, Languorous Pitchmen," p. 44; and "For the Art Connoisseur," a checklist of books published during 1948, compiled by L. R. Sander and Raymond Walters, Jr., p. 47.

*The New Yorker*, "The Art Galleries" by Robert M. Coates; regular department.

*Time*, weekly review of art in the news.



From a booklet for Cincinnati Art Museum designed by  
Noel Martin, drawing by Coletta Martin.



# book reviews

LUDWIG BACHHOFFER, *A Short History of Chinese Art*, 139 p., 129 ill. (one in color). New York, 1946, Pantheon. \$8.50.

As his reputation, the importance of his subject, and the impressiveness of his writing make proper, Bachhofer's *Short History* has been often reviewed in the two years since its publication. No serious notice that I have seen has been more than partially favorable; yet those fellow scholars who have proved his harshest critics have at least paid his work the compliment of the most careful attention. If any excuse be needed for a further review, therefore, it may lie in the controversial character of the book, and the consequent advisability of assembling a cloud of witnesses with varying points of view.<sup>1</sup>

In giving my own testimony, I disclaim at the start any full acceptance of the charges made by others. The detailed and admirably documented bills presented by Rowland and Pope, for example, seem to me unjust in at least one major particular, the problem of Neolithic painted pottery. Bachhofer's thesis of a migration of potters from south-east Europe to north China is a difficult one to elaborate convincingly, but the stylistic evidence in its favor is astonishingly persuasive. Certainly a proper refutation must be more than Rowland's, an appeal to the authority of a single opponent; even though he be Anders-

son, and so the discoverer and publisher of the most important Chinese prehistoric material. The circumstances under which Andersson's finds were made, and the use to which their evidence has been put in his writings, are hardly the components of unassailable dogma. Perhaps for similar reasons, Miss Hall has compiled, as a sign of failure to appreciate Chinese potentialities, a list of half a dozen other cultural forms claimed by Bachhofer as importations from the West before the Christian era. Here too I am inclined to join the author's side, as representing a more objective choice of possibilities. Lee, in turn, has rightly complained of the almost total indifference to subject matter displayed throughout the book. In his concern over the absence of any proper recognition of the symbolic content of early bronzes, however, he calls up as counter-authorities certain persons whose statements I should prefer to have omitted from the record as more perilously questionable than Bachhofer's own: notably the moon-struck Hentze, and the Coomaraswamy who, as amateur Sinologue, could decree that the *ts'ao-t'ieh* mask stands for the jaws of death.

In essentials my estimate concurs with those of my predecessors. Bachhofer has not written a history of Chinese art in any ordinary sense of the word; his book might more accurately be entitled *An Application to Chinese Art of a Theory of Stylistic Evolution*. The method, carried out in four chapters devoted to the Neolithic Age, Bronzes, Sculpture, and Painting, almost entirely excludes any discussion of the physical and mental environment of these arts. Instead, the author concentrates rigorously on an analysis of forms, or rather of changes of form. All material evidence is marshalled in strong lines of development, whether or not the factual basis for a chronology is present. Let there be only two objects in a recognizable category, and a relationship of "earlier" and "later" is clamped down on them. So continuously does the ac-

<sup>1</sup> A. R. Hall in *The Far Eastern Quarterly*, May 1948; S. Lee in *Artibus Asiae*, X/2, 1947; J. Pope in *Harvard Journal of Asiatic Studies*, December 1947; B. Rowland in *The Art Bulletin*, June 1947.

count insist on Becoming rather than on Being that even the syntax of critical description is affected. The paragraph, for example, in which a single bronze is analysed will be loaded with words that point backward or forward in time. Strength and clarity is gained for the process by the severest editing of data. The temporal relationship supersedes any other possible explanation of stylistic difference; material that might confuse or contradict is omitted; the skeletons of scholarly dispute remain locked in the cupboard.

The "history" thus achieved, enriched by the acute observation that is Bachhofer's own, and set forth with absolute conviction in English of great effectiveness, is undeniably impressive. Occasionally it may correspond fairly well to an actual course of events. At other times I am sure it does not. To use words that he himself has applied to T'ang sculpture, it is "of an order which is clearer, more lucid, and more inexorable than that of nature herself." More accurately, perhaps, it is of an order in which many small areas of brilliant lucidity are juxtaposed. The result, as apprehended by some earlier reviewers, is a pattern they deplore, the "biological fallacy" of growth, maturity, and decline. I should be better satisfied if my study of the book provided so simple an explanation, or indeed any. In tracing the eccentric ups and downs of Bachhofer's long graph, I have often come across what appeared at first to be familiar *points d'appui* (though disconcertingly placed): words like "archaic," "classic," "manneristic," "baroque," "neoclassic." Over short sequences the working of a plausible accumulation of experience in design is evident. From a longer perspective the whole seems to me a desolation of meaningless change, the more extreme by reason of its isolation from any social or religious motives, as unpredictable as the career of a Picasso.

Beyond the wide variety of specific complaints cited in earlier reviews, I

wish to add only two that are directly pertinent to the author's basic method. High in the list of distortions resulting from Bachhofer's insistence on narrow, swift currents of evolution is his failure to do justice to conservatism. By this I mean not simply that the whole pace has been slower than in the West; but rather that alongside the central stream there have usually been backwaters in which motion has been far slower, or has seemed to stop or even to recoil. Bachhofer is particularly interested in a well-paced stylistic development of early bronzes; I wonder what he would answer to the demonstration given by Karlgren at Columbia in May, 1948, which undertook to show that in a great number of cases bronze types suffered no material change from Shang until well into Chou, one of the most critical transitions in the Bachhofer system. My second point involves a misrepresentation that has already bewildered Lee: the dictum that "Tantrism had no use for the arts. It was not exactly iconoclastic; but it despised the setting up of sculpture and paintings." Literally taken, this is the very opposite of fact. Not ignorance, surely, but perhaps preoccupation may explain it. As a matter of fact, Tantric art, produced in great quantity and accorded the highest religious value, is so circumscribed by rules of iconography as to be at least theoretically changeless. Thus freed from the wheel of Becoming, it may seem to Bachhofer not art at all.

The book, in short, might be of great value as a means of provoking discussions among experienced students (if the earlier and fuller articles on which it is largely based were not available). As a textbook or guide to self-education, it would be dangerously misleading.

ALEXANDER C. SOPER  
Bryn Mawr College

WOLFGANG PAALEN: *Form and Sense. [Problems of Contemporary Art]*, 64 p., 24 ill. New York, 1945, Wittenborn. \$2.00, paper.

Mr. Paalen, having collaborated as a painter with the "Abstraction-Creation" from 1932 to 1935, and with the Surrealists from 1936 to 1940, separated from the Surrealists in 1941 and founded the art magazine *Dyn* from which the seven articles which compose this book have been reprinted. His purpose in publication is "to bring about a better understanding of why it is worth while to paint," and particularly to paint with a free abstract imagination.

The usual argument for the value of the aesthetic arts is that coherent or integrated emotion and feeling is what gives value to the complex of processes we distinctively refer to as "life"; that intra-personal communication and interpersonal communication are necessary elements in those processes at a human level; and that the aesthetic arts are the means of coherently expressing and communicating emotion and feeling regarded either as instruments to other experiences or as immediate values.

Mr. Paalen says this at much greater length, and I do not think he says much more, except in reference to the particular kind of art practiced by himself and his associates, which is the compound of formal abstraction and technical expressionism familiar since the development of Cubism in the first decade of the present century. (Illustrations to the book are drawn, as well as from the painting of Mr. Paalen himself, from the work of Henry Moore, Alexander Calder, Matta, Gordon Onslow-Ford, Alice Rahon-Paalen, Robert Motherwell, Harry Holtzman, Jackson Pollock and David Hare.)

For Mr. Paalen (if I understand his rather obscure language) art is emphatically a commentary on experience; it is not an expression of intuited metaphysical absolutes, as it was for Mondrian. It is an emotional commentary, in the form of uncensored imagery, on experience which may have been rationally reflected on, and which may even itself include the rational reflections of others. Public conceptual thought (for instance, scientific theory and philoso-

phy) can thus be as potent a stimulus to creative imagination as the direct observation of appearances. But the resulting art is not a symbolic expression of concepts but the embodiment of free images evoked in a process of response both to conceptual thought and to immediate experience. Mr. Paalen adopts an extreme pragmatic empiricism, and the final validation for him of conceptual thought, in reference both to fact and to value, is always through the senses. "Quantity presupposes quality" (p. 61).

In much of the work illustrated it is easy to see this process in operation; to trace the influence of the dissolution of the classical concepts of "matter" or "substance," and of self-sufficient identity; and to infer a groping for a common denominator for mechanism and organism, for a new reading of the universe to replace the broken Baroque model of a Celestial Mechanic and a Universal Machine.

But Mr. Paalen also defends abstract art on the familiar analogy of music, and it is presumably not necessary to look for referential symbols of pseudo-philosophic significance in all the work he sponsors.

A third claim (and it is apparently the most important in Mr. Paalen's mind) for the value of art of this kind or kinds, is that it is an affirmation of "the possible." But it is very far from clear to me within what limits or frame of reference he intends to apply the term. "It seems to me that we have to reach a *potential* concept of reality, based as much on the new directives of physics as on those of art, a concept that I call *dynatic* (from the Greek work *dynaton*: the possible). A Philosophy of the Possible which would understand art as a rhythmic equation of the world, indispensable complement of the logical equation that science makes. For only the cooperation of the two will be able to create a new ethic capable of finishing with metaphysical and religious obscurantism. It means dissociating once and for all imagination and metaphysics;

to understand that imagination creates reality as much as it is created by reality, that the images of art are neither vain reflections, nor blue-prints for tools, but blue-prints for man himself" (p. 21). I have, I confess, been defeated in the attempt to give any precise meaning to this and similar passages, other than as an expression of belief that art (in Mr. Paalen's sense or senses) is very important as a determinant of events. This belief I share, but I do not find my views as to how the process operates, or my understanding of how Mr. Paalen thinks it operates, much clarified by reading the book. And even a sense of community of belief is somewhat dampened on discovering the importance attached to the fact that "Brancusi in sculpture, Tanguy in painting anticipated streamlining. And a picture that I was tempted to mistake for a reproduction of a painting by Kandinsky, style 1912, proved to be a representation of the very latest air battle of 1941" (p. 41).

In spite of the disparaging reference to "blue-prints," Mr. Paalen's examples of creative process reduces "the possible" to (a) the making of preliminary blue-prints of a generic character for industrial design, and (b) a sort of analogical journalism. These are important functions, but they hardly seem to provide an adequate explanation or criterion for the work of (say) Henry Moore. On the other hand, though he rejects both "purism" and "sur-realism," much of the work he illustrates seems to derive directly from these artistic movements, rather than from knowledge of or about the universe as it can be gathered from extra-artistic sources.

The book is a brave attempt to bring into relation abstract artistic imagination, contemporary conceptual thought, and contemporary empirical experience. But analysis will, I think, have to go a good deal further than Mr. Paalen carries it, before his "philosophical" arguments can convince others than the already converted.

JOHN ALFORD  
Rhode Island School of Design

ELEANOR D. BERMAN, *Thomas Jefferson Among the Arts: An Essay in Early American Aesthetics*, xviii + 305 p., 20 ill. New York, 1947, Philosophical Library. \$3.75.

A study of Thomas Jefferson is a task necessarily laden with many difficulties. His voluminous correspondence and numerous other writings have never been indexed nor even published in their entirety, and are filled with such a variety of subject matter and diversity of thought that a complete analysis of them is a job which no man can perform alone. Furthermore, the bibliography of critical writings concerning Jefferson is immense, having been increased in recent years by the two-hundredth anniversary of his birth. Within the body of Jefferson's own writings may be found many seemingly contradictory ideas complicating his rich life even more. Thus in 1787 while making arrangements for Houdon to carve a statue of George Washington he maintained that the costume should be contemporary; yet thirty years later he reverses this idea and says in writing again about a statue of Washington: "As to style or costume, I am sure the artist and every person of taste in Europe would be for the Roman, the effect of which is undoubtedly of a different order. Our boots and regimentals have a very puny effect."

From this wealth of material Miss Berman has gathered those facts and ideas which are relevant to Jefferson and his connection with the arts of painting, sculpture, architecture, gardening, music, literature and rhetoric. Such a compilation has not been made before, except in small articles, and is therefore valuable for those interested in this side of Jefferson's many-faceted career. Her particular contribution concerns the relation of Jefferson's aesthetic ideas to those of a group of eighteenth century English writers—Hogarth, Burke and Lord Kames. The frequent parallels between the aesthetic philosophies of these men and excerpts from Jefferson's own writings prove beyond question

that they helped to mold Jefferson's appreciation for and attitude towards the Fine Arts. Also some hitherto unpublished documents are to be found, the inclusion of such items always serving to arouse enthusiasm in the reader.

Within this set of essays, for there is little connection between one chapter and the next, certain inconsistencies and objectionable methods should be pointed out. For instance, the term "romantic," admittedly hard to use, should be defined more carefully before applying it too freely in the field of art history. And its spurious relative "pre-romantic" probably should never be used. If a particular era is "pre" another era it must in fact actually be a separate period and should be so designated. Confusion results in her calling Jefferson a "pre-romantic," yet in another breath she says, "he [Jefferson] has been considered to have started, single-handed, 'the classical revival not only in America but in the world.'" Is the Classic Revival to be considered a "pre-romantic" phenomenon or one synonymous with Romanticism? I should emphatically say the latter.

More convincing statements of fact would result if recognized authorities in particular fields were quoted, such as Fiske Kimball in reference to the Rococo Style rather than Horace Kallen. In fact, as a general criticism it may be said that Miss Berman constantly prefers to quote instead of relating in her own terms, an inevitably more coherent way, her interesting adventure into this phase of Jefferson's life.

Painstaking and conscientious as this study certainly is, it does not begin to cover the entire subject of Jefferson's lifelong connections with artists and the Fine Arts, so that it is hoped that others will join Miss Berman in dedicating future studies to this peculiarly fascinating and intricate field of inquiry. Not until the forthcoming publication of Jefferson's writings by the Princeton University Library has been completed will a thorough study be possible. In

the meantime we may heartily agree with Miss Berman when she says that Jefferson "saw freedom as the first step towards happiness and art as one of the first steps towards freedom."

PAUL F. NORTON  
*Pennsylvania State College*

*American Sculptors Series*: No. 1, *Wheeler Williams* (Foreword by the Artist); No. 2, *Paulanship* (Foreword by the Artist); No. 3, *Anna Hyatt Huntington* (Foreword by Eleanor M. Mellon); No. 4, *Daniel Chester French* (Foreword by Margaret French Cresson), each about 60 p., incl. about 55 plates. New York, 1947, Norton (Auspices of the National Sculpture Society). \$1.50 each, cardboard.

The ostensible program of these small monographs is praiseworthy: to make available, at low cost, reproductions of the works of members of the National Sculpture Society, living and dead, supplemented by written Credos of some of the living artists, biographical sketches, lists of collections, awards, commissions and other useful information.

Unfortunately, the results of this program, in the first four monographs of the series, cannot satisfy the needs of anyone—layman, student, or teacher. In addition to certain annoying editorial errors or deficiencies (Manship captions 46, 48; omissions throughout of the present locations of illustrated works; lack of uniformity in presentation of standard material such as biographical information, lists of works and their owners), the written material presented is too elliptical or vague and incomplete to be of substantial use. The critical introductions of the French and Huntington volumes are, perhaps, overly sympathetic.

The really serious shortcoming of these picture books is the poor quality of the reproductions, which frequently conceals what art may reside in the sculpture itself. The original photographs from which the plates were made



appear to have been quite good, with about three exceptions in each volume; but most of the plates, as printed, are inadequate for more than a general iconographic apprehension of the works, and useless for detailed examination or study of representation, style, technique, or materials. The best of the volumes is the one on Williams; the least satisfactory, that on French; the one admirable feature throughout all volumes is that the date and dimensions of each illustrated work are given.

For this, I feel that the price one must pay is too high (\$1.50 a volume; \$1.25 if you purchase the first set of eight as a unit). Nor is there any compensation in the art of the books themselves, inasmuch as they have little to recommend them as to design or typography. Nowhere in any of these volumes does the N.S.S. state its interest in the publication, or the general editorship of its Director of Education, John J. Cunningham.

CHARLES P. PARKHURST, JR.  
Princeton University

GUIDO SCHOENBERGER, *The Drawings of Matthias Gothart Nithart Called Gruenewald*, 61 p., 36 pl. + 19 ill. of paintings. New York, 1948, H. Bittner and Co. \$12.50.

In the series of books on drawings which H. Bittner has published in an exemplary manner the present volume represents a most valuable addition. Gruenewald is a draughtsman of the highest order whose singular personality finds expression in a singular graphic style. In his drawings the same evolutionary step takes place which in Italy occurs in Giorgione and the young Titian. Yet at the same time he parallels the last flowering of the Gothic style in German sculpture as we find it in Leinberger and the Master of the Breisach Altar. Placed on the crossroads of two epochs to neither of which he belongs entirely, his drawings are among the truly great documentations of artistic personality. No English publica-

tion on the artist existed except the valuable book by Arthur Burkhard (1936) and this volume is therefore especially welcome.

The reproductions are of full page size and printed in the natural light yellow color of the original paper. The printing is done with all the care necessary to preserve the vibrations of the charcoal line and the smudges of the shadow parts. Each drawing is carefully described in the catalogue and its historical sequence—according to the judgement of the author—is indicated. While most of the drawings are today the accepted possession of art history, two drawings are still relatively recent additions: No. 33, the pen drawing of *Our Lady of Mercy*, had been recognized by Eduard Schilling in 1935 as the centerpiece for the Aschaffenburg altar. In an illustrated appendix all works related to the drawings are reproduced and here under A24 one can find the convincing reconstruction. No. 34, the portrait of Margaret Prellwitz, was first published in 1926 by Baumeister. In spite of the close relation of the person represented to the circle of people amongst whom Gruenewald moved during his last years in Halle, this reviewer feels some hesitation in accepting the attribution. Or could it be that the shadow parts have been worked over?

No. 1, the trumpet blower, is here given an early date, whereas Friedlaender and Feurstein have put it around 1520. There exists some relation to Dürer's trumpet blower in the Jabach Altar (ill. A2) and thus a date around 1503-5 is more probable. (It is not an accident that Gruenewald never put a date on his drawings. The idea of gradual progress and of self documentation so alive in Dürer was of no concern to an artist like Gruenewald. His style of drawing, once it emerged, shows relatively little change from the beginning to the end.) No. 17, the drawing of a king whose mantle is supported by angels, is interpreted as Christ in a *Coronation of the Virgin*. This inter-

pretation seems improbable on account of the trees, although Schoenberger counteracts such criticism by referring to a painting by the Master of Flémalle where the coronation is taking place in an earthly scenery. The relation of the drawing to no 2i *Virgin and Child* is so close that the question arises whether the two drawings might not belong together as sketches for one composition, *The Adoration*. Then the trees in both scenes could be considered as a unifying element in composition and mood.

So much about the drawings and their catalogue. The introduction is a concise and understanding guide to the drawings with numbered references to the chronologically arranged sources

which form another valuable addition. The list of bibliographical references printed after the sources is nearly complete but does not list those articles which deal with specific historical aspects of Gruenewald's art of which one will find some quoted in the "Notes." Amongst "general books and studies on Gruenewald" one misses J. K. Huysman's chapter on Gruenewald from *Les mystères de la Gothique* which appeared in a special book edited in Munich in 1923.

The book can be recommended as a standard publication for every school or student library.

ALFRED NEUMEYER  
*Mills College*

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American Sculptors Series, No. 5, Malvina Hoffman (Foreword by the Artist); No. 6, Sidney Waugh (Foreword by the Artist); No. 7, Herbert Heseltine (Foreword by the Artist); No. 8, Augustus Saint-Gaudens (Foreword by Buckner Hollingsworth), some 60 pages, incl. some 55 pl. each. New York, 1948, Norton. \$1.50 each, card-board.

*Ancient Egyptian Animals, A Picture Book*, by Dorothy W. Phillips, 41 pl. New York, 1948, Metropolitan Museum of Art. 35¢, paper.

*British Art and the Mediterranean*, by F. Saxl and R. Wittkower, 88 p., 86 pl. London and New York, 1948, Oxford University Press. \$17.50.

*A Catalogue of the Work of William Henry Rinehart, Maryland Sculptor, 1825-74*, by Marvin C. Ross and Anna W. Rutledge (Foreword by Douglas H. Gordon), 74 p., 49 pl. Baltimore, 1948, Peabody Institute and Walters Art Gallery. \$3.85, paper; \$6.10, cloth.

*A Century of British Painters*, by Richard and Samuel Redgrave, viii + 510 p., 100 pl. London and New York, 1947, Phaidon Press and Oxford University Press. \$2.50.

*Chinese Painting*, by William Cohn, 123 p., 224 pl. + 46 ill. in text. London and New York, 1948, Phaidon Press and Oxford University Press. \$7.50.

*The Chinese Print: 11 Prints of Life and Manners in Present Day China* (Introduction by Agnes Smedley) [Artists of the People Series, No. 5], 11 pl. in portfolio. New York, 1948, Touchstone Press. \$1.10.

*Christ and His Gospel in Recent Art*, by Albert Edward Bailey, 32 pl. and commentary. New York, 1948, Scribners. \$2.00.

*La Colonna Antonina: Rilievi fotografici eseguiti in occasione dei lavori di protezione antiaerea*, by Pietro Romanelli, 4 p., 53 pl. Rome, 1942, Carlo Columbo. Paper.

*La Colonna Traiana*, etc., by Pietro Romanelli, 6 p., 127 pl. Rome, 1942, Carlo Columbo. Paper.

*Le Corbusier: Architect, Painter, Writer*, edited by Stamo Papadaki, 152 p., ill. New York, 1948, Macmillan. \$7.50.

*The Danse of Death*, by Hans Holbein (Introduction and Notes by James M. Clark), 127 p., incl. 66 pl. London, 1947, Phaidon Press. \$2.50.

*The Dehumanization of Art and Notes on the Novel*, by José Ortega y Gasset (translation by Helene Weyl), 103 p. Princeton, 1948, Princeton University Press. \$2.00.

*The Drawings of Antonio Canaletto . . . at Windsor Castle*, by K. T. Parker, 63 p., 89 pl. + 63 ill. in text + map. Oxford and London, 1948, Phaidon Press. \$7.50.

*Drawings by European Masters of the XVth to XVIIIth Centuries from the Albertina* (Introduction by Walter Ueberwasser), 26 p., 19 pl. + 9 ill. in text. New York, 1948, Iris Books (Oxford University Press). \$7.50.

*The Drawings of Mathis Gothart Nithart called Gruenewald*, by Guido Schoenberger, 61 p., 36 pl. + 19 ill.

of paintings. New York, 1948, Bittner. \$12.50.

*The Educational Philosophy and Practice of Art Museums in the United States*, by Theodore Lewis Low, 245 p. New York, 1948, Teachers College, Columbia University. \$2.75.

*Emerson Tuttle: Fifty Prints* (Introduction by Chauncey B. Tinker, Critique by Lewis E. York; Catalogue from 1921 to 1946), 28 p. (unnumbered), 50 pl. + small ill. in Catalogue. New Haven, 1946, Yale University Press. \$15.00.

*Introduction to Chinese Art and History*, by Arnold Silcock, xvi + 256 p., 36 pl. (4 in color) + 15 ill. in text. New York, 1948, Oxford University Press. \$5.00.

*An Introduction to Color*, by Ralph M. Evans, x + 340 p., 12 pl. in color + ill. in text. New York, 1948, John Wiley. \$6.00.

*Michelangelo: III. The Medici Chapel*, by Charles de Tolnay, xiii + 275 p., 330 ill. Princeton, 1948, Princeton University Press. \$20.00.

*An Outline Guide to the Art of the South Pacific*, by Paul S. Wingert, viii + 61 p., 20 pl. New York, 1946, Columbia University Press. \$2.00.

*Outline of English Painting*, by R. H. Wilenski. ix + 133 p., incl. 33 pl. (1 in color). New York, 1948, Philosophical Library. \$3.75.

*Painting and Painters: How to Look at a Picture from Giotto to Chagall* by Lionello Venturi (Foreword by Booth Tarkington), xx + 250 p., 53 pl. New York and London, 1947, Scribners. \$4.00.

*Pavel Tchelitchew: Drawings*, by Lincoln Kirstein, 45 p., 48 pl. New York, 1947, Bittner. \$12.00.

*Portraits of G.B.S.*, by Felix Topolski (Introduction by Hasketh Pearson), 12 p., 33 pl. (1 in color). New York, 1947, Oxford University Press. \$12.50.

*Rembrandt: Selected Drawings*, by Otto Benesch, 35 p., 292 pl. London and New York, 1947, Phaidon Press and Oxford University Press. \$7.50.

*Rembrandt: Catalogue Volume to the Selected Drawings*, by Otto Benesch, 64 p. London and New York, 1947, Phaidon Press and Oxford University Press. \$3.50.

*Hellas: A Short History of Ancient Greece*, by C. E. Robinson, 201 p., 14 pl. + 14 ill. in text. New York, 1948, Patheon Books. \$3.00.

*Still-life Painting in America*, by Wolfgang Born, xiv + 54 p., 135 pl. (1 in color). New York, 1947, Oxford University Press. \$7.50.

*Tennessee's Sesquicentennial Exhibition Held at the Library of Congress, Washington, D.C., June 1 to October 21, 1946*, 70 p., 15 pl. Washington, 1946, U. S. Government Printing Office. \$1.00 paper.

*Thomas Jefferson Among the Arts: An Essay in Early American Esthetics*, by Eleanor Davidson Berman, xviii + 305 p., 20 ill. New York, 1947, Philosophical Library. \$3.75.

*Watercolor Demonstrated by 23 American Artists*, edited by Ernest W. Watson and Norman Kent, 100 p., ill. New York, 1948, Watson-Guptill. \$5.00.